

MACBETH

SHAKSPERE



PR  
2823  
A2M27.

CORNELL  
UNIVERSITY  
LIBRARY



THE  
JOSEPH WHITMORE BARRY  
DRAMATIC LIBRARY

THE GIFT OF  
TWO FRIENDS  
OF CORNELL UNIVERSITY

1934

D 27 '30 DATE DUE

Ja 20 '40

~~NOV 7 '60~~

AUG 1947

~~NOV 17 '66~~

FEB 8 1947

~~AUG 10 1979 F~~

~~JUN 3 1947~~

~~DEC 13 '79 N 8~~

~~JUN 8 1950~~

~~JAN 6 1952 C S~~

~~NOV 12 '53~~

~~DEC 3 1954 H S~~

~~20 1958 J Y~~

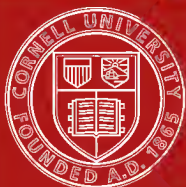
~~3 1965 M P~~

Cornell University Library  
PR 2823.A2M27

Shakespeare's Macbeth,



3 1924 013 140 433



## Cornell University Library

The original of this book is in  
the Cornell University Library.

There are no known copyright restrictions in  
the United States on the use of the text.

# LONGMANS' ENGLISH CLASSICS

EDITED BY

GEORGE RICE CARPENTER, A.B.

PROFESSOR OF RHETORIC AND ENGLISH COMPOSITION IN COLUMBIA COLLEGE

---

WILLIAM SHAKSPERE

---

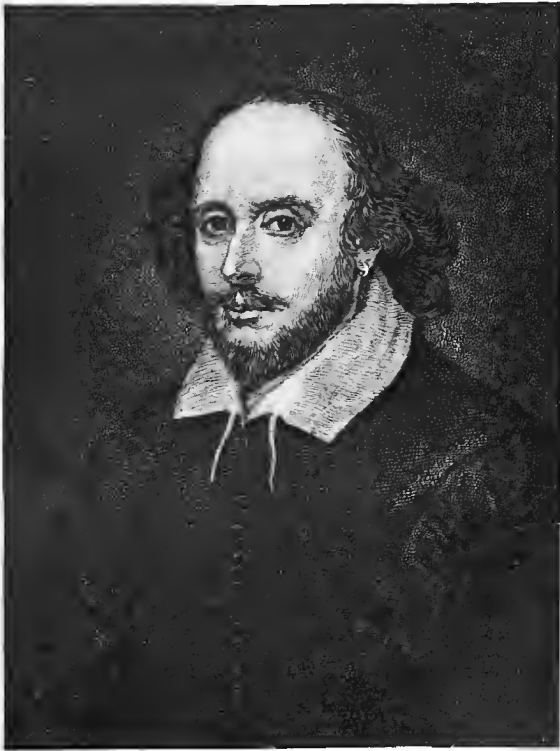
MACBETH

# LONGMANS' ENGLISH CLASSICS

*With full Notes, Introductions, Bibliographies, and other Explanatory and Illustrative Matter. Crown 8vo.*

- SHAKESPEARE'S MERCHANT OF VENICE.** Edited by Francis B. Gummere, Ph.D., Professor of English in Haverford College.
- SHAKESPEARE'S AS YOU LIKE IT.** With an Introduction by Barrett Wendell, A.B., Assistant Professor of English in Harvard University, and Notes by William Lyon Phelps, Ph.D., Assistant Professor of English in Yale University.
- SHAKESPEARE'S A MIDSUMMER NIGHT'S DREAM.** Edited by George Pierce Baker, A.B., Assistant Professor of English in Harvard University.
- SHAKESPEARE'S MACBETHS.** Edited by John Matthews Manly, Ph.D., Professor of the English Language in Brown University.
- MILTON'S L'ALLEGRO, IL PENSIEROSO, COMUS, AND LYCIDAS.** Edited by William P. Trent, A.M., Professor of English in the University of the South.
- MILTON'S PARADISE LOST. BOOKS I. AND II.** Edited by Edward Everett Hale, Jr., Ph.D., Professor of Rhetoric and Logic in Union College.
- POPE'S HOMER'S ILLIAD. BOOKS I., VI., XXII., AND XXIV.** Edited by William H. Maxwell, A.M., Superintendent of Public Instruction, Brooklyn, N. Y., and Percival Chubb, Instructor in English, Manual Training High School, Brooklyn.
- DRYDEN'S PALAMON AND ARCHITE.** Edited by William T. Brewster, A.M., Tutor in Rhetoric in Columbia University.
- DEFOE'S HISTORY OF THE PLAGUE IN LONDON.** Edited by Professor G. R. Carpenter, of Columbia University.
- THE SIR ROGER DE COVERLEY PAPERS, from "The Spectator."** Edited by D. O. S. Lowell, A.M., of the Roxbury Latin School, Roxbury, Mass.
- GOLDSMITH'S THE VICAR OF WARFIELD.** Edited by Mary A. Jordan, A.M., Professor of Rhetoric and Old English in Smith College.
- BURKE'S SPEECH ON CONCILIATION WITH AMERICA.** Edited by Albert S. Cook, Ph.D., L.H.D., Professor of the English Language and Literature in Yale University.
- SCOTT'S WOODSTOCK.** Edited by Bliss Perry, A.M., Professor of Oratory and Aesthetic Criticism in Princeton University.
- SCOTT'S IVANHOE.** Edited by Bliss Perry, A.M., Professor of Oratory and Aesthetic Criticism in Princeton University.
- SCOTT'S MANNION.** Edited by Robert Morse Lovett, A.B., Assistant Professor of English in the University of Chicago.
- MACAULAY'S ESSAY ON MILTON.** Edited by James Greenleaf Crosswell, A.B., Headmaster of the Brearley School, New York, formerly Assistant Professor of Greek in Harvard University.
- MACAULAY'S LIFE OF SAMUEL JOHNSON.** Edited by the Rev. Huber Gray Buehler, of the Hotchkiss School, Lakeville, Conn.
- LAVINO'S TALES OF A TRAVELLER.** With an Introduction by Brander Matthews, Professor of Literature in Columbia University, and Explanatory Notes by the general editor of the series.
- COOPER'S THE LAST OF THE MOHICANS.** Edited by Charles F. Richardson, Ph.D., Winkley Professor of the English Language and Literature in Dartmouth College.
- WEBSTER'S FIRST BUNKER HILL ORATION, together with other Addresses relating to the Revolution.** Edited by Fred Newton Scott, Ph.D., Junior Professor of Rhetoric in the University of Michigan.
- COLERIDGE'S THE RIME OF THE ANCIENT MARINER.** Edited by Herbert Bates, A.B., formerly Instructor in English in the University of Nebraska.
- SOUTHEY'S LIFE OF NELSON.** Edited by Edwin L. Miller, A.M., of the Englewood High School, Illinois.
- CARLYLE'S ESSAY ON BURNS.** Edited by Wilson Farrand, A.M., Associate Principal of the Newark Academy, Newark, N.J.
- DE QUINCY'S FLIGHT OF A TARTAR TRIBE (REVOLT OF THE TARTARS).** Edited by Charles Sears Baldwin, Ph.D., Instructor in Rhetoric in Yale University.
- TENNYSON'S THE PRINCESS.** Edited by George Edward Woodberry, A.B., Professor of Literature in Columbia University.
- GEORGE ELIOT'S SILAS MARNER.** Edited by Robert Herrick, A.B., Assistant Professor of Rhetoric in the University of Chicago.
- MACAULAY'S ESSAYS ON MILTON AND ADDISON.** Edited, with Notes and an Introduction, by James Greenleaf Crosswell, A.B., Head Master of the Brearley School, New York City.





**WILLIAM SHAKSPERE**

(From the picture in the possession of His Grace the Duke  
of Buckingham, at Stowe)



Longmans' English Classics

SHAKSPERE'S  
MACBETH

EDITED

WITH NOTES AND AN INTRODUCTION

BY

JOHN MATTHEWS MANLY, PH.D.

PROFESSOR OF THE ENGLISH LANGUAGE IN BROWN UNIVERSITY



NEW YORK  
LONGMANS, GREEN, AND CO.

LONDON AND BOMBAY

1898

A653767

COPYRIGHT, 1896  
BY  
LONGMANS, GREEN, AND CO.

*All rights reserved*

FIRST EDITION, NOVEMBER, 1896  
REPRINTED, NOVEMBER AND DECEMBER, 1897  
AND JULY, 1898

Printed by  
Braunworth, Munn & Barber,  
Brooklyn, N. Y., U. S. A.

## PREFATORY NOTE

MACBETH has been edited so often and so well that a school edition can contain little that is new. The present edition is, therefore, a compilation, and that to a much greater extent than the acknowledgments in the notes would imply. The notes of previous editors have been freely used without indication of the sources from which they were drawn ; when authority is given for a note, it is usually due to some special reason. Furthermore, in quoting other editors I have almost invariably quoted not from the original, but from Dr. Furness's variorum edition ; in cases in which reference to that storehouse of learning will not disclose the source of my information, I have mentioned the scholar to whom I am indebted. It remains to say that of the few notes which I suppose myself to have contributed, such as are good probably belong in reality to the two men who taught me to read Shakspeare, President Charles Manly of Furman University, and Professor G. L. Kittredge of Harvard.

J. M. M.

PROVIDENCE, R. I., *August 4, 1896.*



# CONTENTS

INTRODUCTION :	PAGE
I. Date of Composition . . . . .	ix
II. Forman's Diary . . . . .	xii
III. The King's Evil . . . . .	xvi
IV. The Suspected Passages, and "The Witch" . . . . .	xviii
V. The Witches . . . . .	xxiv
VI. Duration of the Action . . . . .	xxvi
VII. Metre . . . . .	xxxii
VIII. Language . . . . .	xxxv
IX. Bibliography . . . . .	xxxvii
SUGGESTIONS TO TEACHERS . . . . .	xl
SPECIMEN EXAMINATION QUESTIONS . . . . .	xlvi
CHRONOLOGICAL TABLE . . . . .	xlix
MACBETH . . . . .	1
NOTES . . . . .	83
APPENDIX . . . . .	175
ABBREVIATIONS . . . . .	192
INDEX . . . . .	193



## INTRODUCTION

### I. DATE OF COMPOSITION.

“MACBETH” was first published in the first folio,<sup>1</sup> seven years after the death of Shakspeare. That it had not previously been published is indicated by its presence among the plays for which Edward Blount and Isaac Jaggard, the publishers of the first folio, secured copyright November 8, 1623, as not previously entered to other men.

The composition of the play is assigned by nearly all scholars to 1605 or 1606 ; it has even been suggested that the particular occasion for which it was composed was the visit of the King of Denmark in July, 1606, but numerous as were the entertainments then provided, there is no

<sup>1</sup> The first folio appeared in 1623, the second in 1632, the third (two issues) in 1663 and 1664, the fourth in 1685. These are collections of all the plays, essentially as they now appear in complete editions of the plays, the poems and sonnets not being included. *Pericles*, a part of which is regarded as Shakspeare's, was not printed in the first folio or second folio, but appeared in the 1664 issue of the third folio (and in the fourth folio) along with six other plays which are not admitted by most scholars to be Shakspeare's. The folios vary somewhat in size, but measure about thirteen inches by eight and three quarters.

The quartos, on the other hand, are small books, about eight and a quarter by five and a half inches, containing each a single play. They began to appear as early as 1594, sometimes with the permission of Shakspeare and his partners in the theatre, sometimes against their wish, the manuscript having been obtained fraudulently. Before 1623 seventeen of the thirty-seven plays had appeared in quarto.

evidence that this was one of them. The arguments made use of to determine the date are not very strong. One of them is that when King James visited Oxford in August, 1605, there advanced to meet him, out of a castle made of ivy, near St. John's Gate, three students dressed to represent the weird sisters, and, after referring to the prophecy long before made to Banquo, his ancestor, all-hailed him and the Queen and the two princes. By some report of this, it is said, the subject of "Macbeth" may have been suggested to Shakspeare. In the Porter's speech (II, iii, 1 ff.) are three passages supposed to be allusions to topics of the day: (a) mention of the "farmer that hanged himself on the expectation of plenty" is supposed to point to the plentiful corn harvest of 1606; (b) the "equivocator" is interpreted as being a hit at Henry Garnet, Superior of the Order of Jesuits in England, who was tried March, 1606, for complicity in the Gunpowder Plot; (c) the humor of the English tailor's stealing out of a French hose is thought to be increased by the (unproved) fact that in 1606 tight-fitting hose were the fashion. A further argument for 1605 or 1606 depends upon the supposition that in I, iii, 108 is implied an actual ceremony of investiture, suggested by the investiture, in Scotland, of Sir David Murray as Lord Scone. Insufficient as these arguments are, there seems little reason to doubt the proposition they are used to support. This conclusion is in harmony also with the fact that the prediction of "two-fold balls and treble sceptres" would be especially appropriate after—but would it not take with the audience equally well immediately before?—the official proclamation of James as King of Great Britain, France, and Ireland on the 24th of October, 1604.<sup>1</sup>

<sup>1</sup> In *The Puritan*, a play published first in 1607—conjectured by Fleay to have been written by Middleton in 1606—and republished in the third folio as by Shakspeare, occurs a passage which has been



Mr. Fleay ("Life and Work of Shakespeare," pp. 238-242, and *Poet-Lore*, 1893, pp. 419, 513, 564) maintains that Shakspeare was one of the party of players who went to Scotland in 1601 and performed before King James at Aberdeen, and that while there he wrote a version of "Macbeth," which he revised and improved in 1606, the subject having been recalled to his attention by the

called "a manifest allusion" to Banquo's ghost. Could we be sure of this, we should have a very convenient upper limit for the date of *Macbeth*. But the allusion is far from manifest. The situation is this (Act IV, sc. iii): George Pyeboard and Captain Idle have "by magic" recovered for the simple Sir Godfrey a fine gold chain, which they had had stolen and hid by a confederate, and now have raised from his coffin Corporal Oath, who is just being carried past the house to be buried, having been given a sleeping potion a few hours before by George. The coffin is opened, the Corporal revives, sees the white sheet in which he is wrapped, and says: "Zounds, where am I? Covered with snow!" Then, taking Lady Plus for the hostess of an inn, he orders a hot porridge and a fire. She commands her servants Nicholas and Frailty to help him into the house, but Nicholas says: "Pray, call out the maids; I shall ne'er have the heart to do't, indeed la!" Frailty: "Nor I, neither; I cannot abide to handle a ghost, of all men." Then Sir Godfrey, feeling particularly gay over the recovery of his chain, invites the whole crowd in to a banquet: "Ay, and a banquet ready by this time, Master Sheriff, to which I most cheerfully invite you and your late prisoner there. See you this goodly chain, sir? Mum! no more words; 'twas lost and is found again. Come, my inestimable bullies, we'll talk of your noble acts in sparkling charnico [wine]; and instead of a jester, we'll have the ghost in the white sheet sit at the upper end of the table." I have given the situation in detail, because I think that, taken apart from its context, the passage produces an entirely false impression. It is not some well-known ghost that is to be called in for the occasion; it is the one who has just been raised in his white sheet, who is invited with the rest of the crowd. Of course it may still be said that to such a banquet the Macbeth-Banquo scene on the boards of a rival theatre at the same time would give additional point. Granted: but that is very different from an unmistakable allusion; the situation does not need that aid.

Oxford address to the King. His arguments are, that the description of Cawdor's death is remarkably like that of the Earl of Essex (February 25, 1601) in Stowe's "Chronicle," and that the play is more closely related to "Hamlet" and "Julius Cæsar" than to "King Lear" or "Timon of Athens." He thinks that there was probably a play on the subject prior to 1596, which may have been used by Shakspeare. The evidence for this is that a "Ballad of Macdobeth" is mentioned in the "Stationers' Register" for 1596, and again by Kempe in his "Nine Daies Wonder" (1600).<sup>1</sup> To the arguments for the 1601 date, he might have added—had he chosen to do so—a "manifest allusion" to "Macbeth," II, ii, 3, in Middleton's "Blurt, Master Constable" (1602), III, i, sign. E. (cf. "Centurie of Prayse," p. 51).

## II. FORMAN'S DIARY.

When Collier first published Dr. Simon Forman's account of a performance of "Macbeth" attended by him at the Globe Theatre, some scholars were inclined to revise their opinion as to the date of the play, because it seemed unlikely that Forman would have taken the trouble to give so detailed an account of any play that was not new. But this argument was based on a misapprehension of Forman's purpose in taking notes. The title of the little MS. volume of fourteen leaves, only five of which contain writing, is: "The Booke of Plaies and Notes therof performans for Common Pollicie." The words, "for Common Pollicie," indicate that he thought he might obtain from plays valuable hints for his own guidance in life. This is confirmed by the notes themselves; for instance,

<sup>1</sup> It can be proved—by the sort of proof commonly used in such matters—that Shakspeare himself was the author of this early version, but perhaps it is just as well not to prove it.

after recording how in "Richard II" Jack Straw, "not being pollitick," was suddenly stabbed by Walworth, he says: "Therefore in such a case or the like, never admit any party, without a bar betwen, for A man cannot be so [too] wise, nor kepe him selfe to safe;" and so frequently. Besides this "Richard II," which is not Shakspeare's, Forman took notes on three plays, all Shakspeare's: "Winter's Tale," "Cymbeline," and "Macbeth." His account of "Macbeth" is as follows:

"In Mackbeth at the glob, 16j0, the 20 of Aprill,<sup>1</sup> ther was to be obserued, firste, howe Mackbeth and Bancko, 2 noble men of Scotland, Ridinge thorowe a wod, the[r] stode before them 3 women feiries or Nimphes, And saluted Mackbeth, sayinge, 3 tyms vnto him, haille mackbeth, king of Codon; for thou shalt be a kinge, but shalt beget No kinge, &c. then said Bancko, what all to mackbeth And nothing to me. Yes, said the nimphes, haille to thee Banko, thou shalt beget kinges, yet be no kinge. And so they departed & oam to the courte of Scotland to Dunkin king of Scotos, and yt was in the dais of Edward the Confessor. And Dunkin had them both kindly wellcome, And made Mackbeth forth with Prince of Northumberland, and sent him hom to his own castell, and appointed mackbeth to prouid for him, for he wold Sup with him the next dai at night, & did soe. And mackebeth contrived to kull Dunkin, & thorowe the persuasion of his wife did that night Murder the kinge in his own Castell, beinge his gweste. And ther were many prodigies seen that night & the dai before. And when MackBeth had muredred the kinge, the blod on his handes could not be washed of

<sup>1</sup> I follow Dr. Furnivall's reprint, *Trans. New Sh. Soc.* 1875-76, App. ii. All other copies of Forman give *Saturday* as standing in the text after *Aprill*; Dr. Furnivall omits it, and has no note. The presence or absence of this word is decidedly important, for in 1610 April 20 did not fall on Saturday, whereas in 1611 (the year of the two other dated accounts) it did. If Forman really wrote *Saturday*, it is easy to understand how he came to set down the wrong year, or the wrong day of the month; but if he did not give the day of the week, there is no reason for maintaining that this entry also belongs to 1611, as has been argued.

by any means, nor from his wiues handes, which handled the bloddi daggers in hiding them, By which means they became both moch amazed & affronted. the murder being knowen, Dunkins 2 sonns fled, the on to England, the [other to] Walles, to saue them selues. They beinge fled, they were supposed guilty of the murder of their father, which was nothings so. Then was Mackbeth crowned kinge, and then he for feare of Banko, his old companion, that he should beget kinges but be no kinge him selfe, he contriued the death of Banko, and caused him to be Murdred on his way as he Rode. The next night, beinge at supper with his noble men whom he had bid to a feaste to the which also Banco should have com, he began to speake of Noble Banco, and to wish that he wer ther. And as he thus did, standing up to drinke a Carouse to him, the ghoste of Banco came and sate down in his cheier be-hind him. And he turninge A-bout to sit down Again sawe the goste of banco, which fronted him so, that he fell in-to a great passion of fear and fury, Vtteringe many wordes about his murder, by which, when they hard that Banco was Murdred they Suspected Mackbet.

Then MackDove fled to England to the kinges sonn, And soe they Raised an Army, And cam into scotland, and at dunston Anyse overthruw Mackbet. In the mean tyme whille macdouee was in England, Mackbet slewe Mackdoues wife & children, and after in the battelle mackdoue slewe mackbet.

Obserue Also howe mackbetes quen did Rise in the night in her slepe, & walke and talked and confessed all, & the docter noted her wordes."

What valuable lessons the old quack doctor learned from this play is not altogether clear—perhaps that crime may be revealed in the talk of an unquiet sleeper. To the omissions and inaccuracies of his account attention has often been directed, and some rather remarkable inferences have been drawn. His silence about the events of I, i, ii, has been urged as proof that the play began with I, iii, 38, preceded by a conversation between Macbeth and Banquo, narrating the events of the battle. • But it is to be noted that he lays very little stress upon the supernatural elements of the play, entirely omitting Macbeth's second meeting with the weird sisters, and

mentioning neither the prophecies in regard to Macbeth's destruction nor the means of their fulfilment. Perhaps, as a professional astrologer, he took no particular interest in the supernatural except for business purposes. The touching for the King's Evil, in like manner, failed to interest him,—or, quite as probably, was not played. His statement that Macbeth was appointed Prince of Northumberland (*i.e.*, Cumberland), is clearly due to a failure to understand the significance of the appointment of Malcolm. His placing Duncan's visit to Macbeth on the day after the appointment of the Prince of Cumberland may indicate only that he followed the time-scheme of the play very poorly. His omission of the meeting of Ross and Angus with Macbeth and Banquo shows how careless his account is, for the jumbled expression "Hail, King of Codon!" proves that it occurred. That the witches met Macbeth and Banquo in a wood, may be due to a recollection of Holinshed's account (*cf.* note on II, iii, 121), may be due to the absence of any scenery to make a definite impression on his mind, or may be due to failure of memory. What is said about the inability of Macbeth and Lady Macbeth to wash the blood from their hands does not imply, as has been suggested, that such a scene was enacted; it may be the resultant impression of Macbeth's speech, II, ii, 60, and Lady Macbeth's actions and words in the sleep-walking scene. On the whole it seems highly probable that Forman wrote this account when some time had elapsed since he saw the play, and his recollections had become vague and confused. If 1610 is a mistake for 1611, one could account for the note of this play of April 20th following the notes of the other three—one on April 30th and the other on May 15th—by supposing that this entry was not made until after May 15th. There is some support for this in the fact that while the notes on the first two plays contain several inferences and

hints for "Common Pollicie," those on the last two contain none.

### III. THE KING'S EVIL.

The passage concerning the healing of the King's Evil (IV, iii, 140-159), has been supposed by some editors to indicate that "Macbeth" was originally composed for performance at Court, by others it is regarded as a later interpolation for a court performance; but all, I believe, agree in regarding it as a compliment to King James. It is asserted that he "fancied himself endowed with the Confessor's powers;" that "he was especially proud of exercising" them; that the touching for the Evil was "revived by him, and claimed by him as hereditary in his house."

That he exercised the power is, of course, perfectly certain; but it is by no means certain that he ever did so willingly. Professor S. R. Gardiner ("History of England," ed. 1884, vol. i, p. 152) cites two contemporary documents—one of September-October, 1603, the other of January, 1604—as authorizing the following statements: "When he first arrived in England James had objected to touch for the king's evil. He had strong doubts as to the existence of the power to cure scrofulous diseases, which was supposed to be derived from the Confessor. The Scotch ministers whom he had brought with him urged him to abandon the practice as superstitious. To his English counsellors it was a debasing of royalty to abandon the practice of his predecessors. With no very good will he consented to do as Elizabeth had done, but he first made a public declaration of his fear lest he should incur the blame of superstition. Yet as it was an ancient usage, and for the benefit of his subjects, he would try what would be the result, but only by way of prayer, in which he requested all present to join."

Professor Gardiner thinks that later James had no hesitancy about the touching, but apparently his only reason for thinking so is this passage in "Macbeth." There is, however, some evidence that even so late as 1613 he retained his scruples. In that year Johann Ernst, Duke of Saxe-Weimar, visited the Court of England, and on Sunday, September 17th, was present at Theobalds at the religious service held in the palace. "When it was concluded," says the contemporary account, "the Royal Physician brought a little girl, two boys, and a tall strapping youth, who were afflicted with incurable diseases, and bade them kneel down before his Majesty; and as the Physician had already examined the disease (which he is always obliged to do, in order that no deception may be practised), he then pointed out the affected part in the neck of the first child to his Majesty, who thereupon touched it, pronouncing these words: *Le Roy vous touche, Dieu vous guery* (The King touches, may God heal thee!) and then hung a rose-noble round the neck of the little girl with a white silk ribbon. . . . During the performance of this ceremony the above mentioned Bishop, who stood close to the King, read from the Gospel of St. John, and lastly a prayer, whilst another clergyman knelt before him and made occasional responses during the prayer. . . . This ceremony of healing is understood to be very distasteful to the King, and it is said he would willingly abolish it; but he cannot do so, because he assumes the title of King of "France" as well; for he does not cure as King of England, by whom this power is said to have been never possessed, but as a King of France, who ever had such a gift from God. The Kings of England first ventured to exercise this power when they upward of two centuries and a half ago had possession of nearly the whole of France, and when Henry VI had himself crowned at Paris as King of France [Dec. 17,

1431].”—Rye, “England as seen by Foreigners,” pp. 151, 152. This evidence of a general belief in James’s reluctance to touch can hardly be set aside, or regarded as merely an echo of his feeling when he ascended the throne. The only thing that even seems to weaken the evidence is the explanation given of the origin and significance of the power. But there is reason to think that this was a current explanation; the discussion cannot be undertaken here, but *cf.* Delrio’s remarks, “Disq. Mag.,” pp. 24, 25, on Tooker’s book and its purpose; and consider the significance of the fact that the formula used by James is not Latin or English, but French. [The account above is translated from the German.]

On the whole it is at least doubtful whether this famous passage was intended to please James. It may have been; but it is quite as probable that it was intended to please the audience at the Globe, by supporting the patriotic theory of the origin of the healing-touch.

#### IV. THE SUSPECTED PASSAGES, AND “THE WITCH.”

In 1778 Steevens discovered a play (in MS.) called “The Witch,” written by Thomas Middleton, who died in 1627. It was found to contain the full text of the two songs, “Come away” (“Macbeth,” III, v, 33) and “Black spirits” (IV, i, 43), indicated in “Macbeth”<sup>1</sup> by the first words only.

The question at once arose whether they were the composition of Shakspeare or of Middleton. The presence in “The Witch” of a considerable number of expressions that recall certain lines of “Macbeth”<sup>2</sup> seemed to indi-

<sup>1</sup> The first of them had been given in full in the 1673 version of *Macbeth*, and both in the 1674 version.

<sup>2</sup> The most striking are: “I know he loves me not,” said by Hecate of Sebastian, who has come to seek her aid (*cf.* *Macbeth*, III, v, 13); “For the maid-servants and the girls o’ th’ house, I spiced



cate that one of the two was well acquainted with the work of the other, and the fact that in other plays Middleton clearly imitated Shakspeare suggested that he was the imitator in this instance. But if the songs implied in F<sub>1</sub> are rightly given in the 1673 and 1674 versions of "Macbeth," and there is reason to think that they are,<sup>1</sup> it can be shown that they, at least, are the work of Middleton.<sup>2</sup> But, as we shall see, this conclusion need not carry with it as a corollary the general priority of Middleton's play, which there is some reason to think was not written until after 1613.<sup>3</sup>

them lately with a drowsy posset" (cf. II, ii, 6); "the innocence of sleep" (cf. II, ii, 36); "There's no such thing" (cf. II i, 47); "Come, my sweet sisters; let the air strike our tune" (cf. IV, i, 129).

<sup>1</sup> In the first place, it is improbable that, as some have supposed, the first song consisted of only two lines, and the second of only four; secondly, the stage-directions as given in F<sub>1</sub> (not as in modern editions) suit the songs in their expanded form; thirdly, it is clear that the songs in the 1673 and 1674 versions were not copied from the only known copy of *The Witch*, and, as Davenant's company did not act *The Witch*, it is a gratuitous assumption that a copy was in their possession; fourthly, if Maidment and Logan (*Davenant*, vol. v) give the title page of the 1673 edition correctly (but cf. Furness, *Macbeth*, preface, p. vii), the play was performed by both the Duke's and the King's players with the same versions of the songs.

<sup>2</sup> In the "Black spirits" passage, the lines which in *Macbeth* read: "1. Put in all these, 'twill raise the stanch. 2. Nay here's three ounces of a red-hair'd wench," have, in *The Witch*, the following form: "1. Put in—there's all—and rid the stench. 2. Nay, here's three ounces of *the* red-hair'd wench." The use of *the* in the latter is due to the remark of Hecate, about thirty lines above: "And fetch three ounces of the red-hair'd girl I killed last midnight." No one will maintain, probably, that Middleton borrowed the "Black spirits" passage, changed *a* to *the*, and then wrote in an antecedent for the allusion.

<sup>3</sup> The title page says it was performed by the King's Men at Blackfriars, and according to Mr. Fleay, they did not begin to play

Besides this vexed question of the songs, there are two others that have been much discussed. In the first place, because of certain inconsistencies (all pointed out in the notes), obscure sentences, and lines metrically imperfect, as well as on account of its shortness, "Macbeth" is regarded by some as a hasty sketch left unpolished by the author, while by others it is regarded as cut and mangled by some not very skilful hand; in the second place, there are passages which, for reasons mainly stylistic, have been regarded by some scholars as interpolations. We may treat both problems at once, as they are intimately connected. The editors of the Clarendon Press "Macbeth," were inclined to reject as un-Shakspearean <sup>1</sup> the following passages :

(a) I, ii. Their reasons are: because the metre is too slovenly for Shakspeare, the language is too bombastic, there until 1613; besides there are enough resemblances between *The Witch* and Jonson's *Masque of Queens* (1609) to suggest very strongly that Middleton's witches are as nearly related to Jonson's as to Shakspeare's. Mr. Fleay's conjecture is that *The Witch* was composed in 1622, after Middleton began to write for the King's Men.

<sup>1</sup> The lines about the King's Evil, they think, "were probably interpolated previous to a representation at Court," but I do not understand them to hint that Shakspeare himself was not the interpolator. Mr. Fleay once argued for a larger number of interpolations than were assumed by the Clarendon Press editors, but he has since altered his opinion. In his *Life and Work of Shakespeare*, p. 238, he speaks only of III, v, and IV, i, 39-43; and he makes no modification of this in his *Chron. Hist. of the English Drama*, II, 188. His latest utterance, so far as I know, is in the series of papers published in *Poet-Lore*, 1893, where he says: "He [Middleton] put in two songs from his play of *The Witch*, and a dance of six witches, there being only three in the scene as it first stood, and to this end added the character of Hecate. This making the presentment too long for the patience of the auditors, we [*i.e.*, the players] made more omissions in other parts than to most of us seemed desirable" (p. 564).

the account of the Thane of Cawdor is inconsistent with I, iii, 72 f. and 112 ff., and the sending of a wounded soldier to carry the news of victory is too absurd to have been tolerated by Shakspeare. But Mr. Daniel has pointed out that the soldier was not sent, but was merely a wounded straggler,—Fife, the scene of the battle, being so near Forres, according to Shakspeare, that the noise of battle could be heard by the King. The bombast is not greater than in other similar cases, and the metrical irregularities may be due to corruption, or to cutting of the text. The inconsistency about Cawdor is real, and, although it has a parallel in Lennox's-accounts of Macduff, in III, vi, and IV, i, is too complicated a problem to be discussed here.<sup>1</sup>

(b) I, iii, 1-37, seems to them un-Shakspearean. But this is not an impression shared by most scholars, and surely the word "aroint," which is used by no other Elizabethan dramatist, counts for something.

(c) The Porter scene in II, iii; because it is low and vulgar. But *cf.* note on the passage, and see Dr. Hales's masterly discussion in his "Essays and Notes on Shakespeare."

<sup>1</sup> Mr. M. F. Libby, of Toronto, holds that the inconsistencies are intentional, and sees the reason for them in the character of Ross, who, he argues, by false accusations procured the death of Cawdor, thereby securing the patronage of Macbeth, whose chief confidant and instrument he afterwards became. Stated in this crude form his theory may seem absurd, but no one, I think, who reads his little book (*Some New Notes on Macbeth*, Toronto, 1893) can fail to admire the ingenuity with which it is carried through the whole play, and the subtlety of some of the arguments, or to be surprised more than once by the success with which it is applied to the solution of other difficulties. I think it possible to show that the theory is untenable, but that does not lessen my sense of its ingenuity, nor my thanks to Mr. Libby for his book and the private letters supplementing it.

(d) V, ii, they do not reject, but are inclined to doubt; *cf.* note on the scene.

(e) "The last forty lines of the play show evident traces of another hand than Shakespeare's. The double stage direction, '*Exeunt fighting*'—'*Enter fighting, and Macbeth slaine*,' proves that some alteration had been made in the conclusion of the piece." There is some force in this argument, as well as in the suggestion that "fiend-like queen" is not likely to have been Shakspeare's term for Lady Macbeth.

(f) A number of couplets, lines, and half-lines (II, i, 60, 61; V, v, 47-50; V, viii, 32, 33) are rejected because of weakness. That they (and IV, i, 95-100) are weak is true, but they may nevertheless be Shakspeare's.

(g) Besides these more or less disconnected passages, they reject all the passages bound together by the presence of Hecate as a speaker; these are: III, v; IV, i, 39-47,<sup>1</sup> and 125-132. These do form a group; they have common characteristics. They are the only passages in the play written in iambic couplets of eight syllables; they differ markedly in tone from the rest of the play; they are unnecessary; and, moreover, they and the two songs are bound together almost indissolubly by cross-references and by a common style—the style, be it said, of Middleton's witch scenes. I therefore agree with Mr. Fleay in assigning them, songs and all, to Middleton.

Now let us see how this affects the question of the relations of "The Witch" to "Macbeth." The only theory that will account for all the facts is that proposed by Mr.

<sup>1</sup> I cannot follow them in rejecting the last four lines of this passage (44-47). In the first place, it is not connected with the Hecate passage preceding, and is with the entrance of Macbeth; in the second place, what an interpolator would have made of it may be seen by examining these lines in the 1674 version (see note on IV, i, 43).

Fleay. Middleton wrote his play after the appearance of "Macbeth"—probably, as has been said, after 1613. It was, as he himself says in his dedication, unsuccessful. The witch scenes in "Macbeth" had meanwhile been very successful, and the management of the theatre, perhaps at the suggestion of Middleton, allowed him to expand those scenes by the introduction of two songs from his unsuccessful, and perhaps forgotten, play, and the composition of another scene. It is clear from IV, i, 39-43 and 125-132, that a good deal was made of the dances and other spectacular features of the witch scenes. Of course there had always been a liking for that sort of thing, but the list of plays and masques indicates a growing tendency to the spectacular during the second decade of the seventeenth century. It seems reasonably probable, therefore, that these additions, and some excisions perhaps, were made by Middleton, and that they were made after the death of Shakspeare, perhaps in 1622, as Mr. Fleay conjectures.

It may be regarded as some confirmation of this view that the remarks of Pepys,<sup>1</sup> and the variations between the 1673 and 1674 versions seem to indicate a progressive

<sup>1</sup> Pepys records in his diary, Nov. 5, 1664: "To the Duke's house to a play, *Macbeth*, a pretty good play, but admirably acted;" Dec. 28, 1666: "To the Duke's house, and there saw *Macbeth* most excellently acted, and a most excellent play for variety;" Jan. 7, 1667: "To the Duke's house, and saw *Macbeth*, which, though I saw it lately, yet appears a most excellent play in all respects, but especially in divertisement, though it be a deep tragedy;" April 19, 1667: "To the play-house, where we saw *Macbeth*, which, though I have seen it often, yet is it one of the best plays for a stage, and variety of dancing and musique, that I ever saw." This must have been the version which Downes says was prepared by Sir Wm. Davenant, with music by Mr. Lock, and new machines for the flying of the witches; but whether the true Davenant version be that of 1673 or that of 1674 is a puzzle. Oldys called the 1674

series of changes in "Macbeth" from the form in which Shakspeare left it to that in which it appeared in 1674. It was long, too, before the play recovered from this treatment; Delius says (*Jahrbuch d. d. Shakespeare-Gesellschaft*, xx, 84) nearly eighty years, but Mrs. Inchbald's print of the Drury Lane stage copy and Edwin Forrest's prompt-book show that it was nearer two centuries.

## V. THE WITCHES.

On most problems suggested by the weird sisters, or witches, sufficient information is probably given in the notes. We may here confine ourselves to two or three questions that have been raised.

First, how does it happen that Hecate, the tri-form goddess of classic mythology, appears in modern witchcraft? Simply because she was in classic times the goddess of cross-roads and forks (where later the assemblies of witches were supposed to occur, and where suicides were buried with a stake through the heart), the mistress of darkness and the under-world, the patroness of sorcery,

version Betterton's; Dr. Furness calls it Davenant's, and suggests that the 1673 be called Betterton's.

Downes's account of the great success of *Macbeth*, and of the financial and spectacular success of Shadwell's *Lancashire Witches*, lends some support to my suggestion that if Davenant had had a copy of Middleton's *Witch* he would have staged it.

Perhaps it may be allowable to correct here the story that at a performance of *Macbeth* in 1673 an actor named Harris, who performed Macduff, accidentally killed his fellow actor by piercing his eye, in the combat between Macbeth and Macduff. Thomas Isham entered this as a rumor in his diary, Aug. 20, 1673 (see *Centurie of Prayse*, 2d ed., p. 355); but the rumor was false. Downes (*Roscius Angl.*, p. 21) tells us that the play was Davenant's *The Man's the Master*; the wounded man Mr. Cademan, who, however, was not killed, but maimed, and in consequence had received a pension "ever since 1673, being 35 years a goe."

and as such probably continued to be known to the peoples of Latin civilization long after the other gods were forgotten; and because magic is the most retrospective of arts, seeking the old, deriving from its cult of the distant past much of the mystery that lends it effectiveness. Besides the note on II, i, 52, *cf.* Scot, "Discoverie of Witchcraft," ed. Nicholson, 131, 438; Delrio, "Disq. Magic.," 129, 254, 284; Jonson, "The Sad Shepherd," II, i, and the four other passages in Shakspeare where Hecate is mentioned (see Schmidt, *s. v.*).

Whether the weird sisters are the Fates, or Norns, has been the subject of much discussion; and some scholars cannot reconcile with this conception of them the incantations of IV, i, 1-38, which, along with the actions attributed to them in I, iii, 1-37, seem characteristic of mere vulgar witches. Mr. Spalding has pointed out that Holinshed's account of them is rather ambiguous; and nothing is more certain than that in the days when witchcraft flourished there were no hard and fast lines of division drawn between the different classes of spirits,<sup>1</sup> or even between spirits and witches. In E. H. Meyer's "Germanische Mythologie" examples are given of confusions of every sort. *Cf.*, *e.g.*, § 174: "Finally the elves<sup>2</sup> of Teutonic mythology often become witches.

<sup>1</sup> Delrio inferred from the description given by Hector Boece of the beings which addressed Macbeth and Banquo that they were sibyls or white nymphs, whom he identifies with the Parcæ; see the whole curious passage, *Disq. Mag.*, p. 295.

It is a delicate question whether, when Ben Jonson wrote his note (*Masque of Queens*, l. 33) on the treatment of wax images, in which he mentions "the known story of King Duffe out of Hector Boëtius," he knew of Shakspeare's use of that "known story;"—so delicate a question, in fact, that I dared not bring it into the discussion of the date of the composition of *Macbeth*.

<sup>2</sup> In Meyer's classification, "elves" includes all anthropomorphic nature-spirits (whether of earth, air, water, or forest), except giants.

Like elves, witches cause tempests, hail, waterspouts; ride storm-clouds and whirlwinds; travel in sieves or on brooms; poison fountains; hurl the thunderbolt," etc. See also §§ 225, 226, 228, 231 on the Norns, and §§ 224, 225, 235 on their relations to the cloud-maidens. Meyer's book, it may be remarked, is a general index to the literature of the subject.

Mr. Spalding attempted to show that Shakspeare must have had Scotch witches in mind, and particularly those whose doings are recorded in "Newes from Scotland," a book published in 1591 about an attempt to "bewitch and drowne His Majestie [King James, then of Scotland only] in the sea." His argument is that the production of storms is not a function commonly ascribed to English witches. It would not be difficult to show that the production of storms is perhaps the commonest of charges against witches all over the world. Probably no treatise on witchcraft fails to mention it many times. It would be idle to collect references for so absolute a commonplace; I give those only which have recently attracted my attention: Scot's "Discoverie," pp. 1, 7, 8, 26, 38, 43, 45, 47, 48, 142, 176, 178, 218, 441, 472, 509, 526; Delrio, "Disq. Mag.," 130, 135, 155, 158; Aubrey, "Miscellanies," p. 141; Holinshed, v, 146, 223 (Scotch witches indeed); Jonson, "Masque of Queens," with notes. The case of Jonson's "Masque" is against Mr. Spalding's further effort to infer the dates of "Macbeth" and "The Witch" from the above argument; Jonson wrote in 1609, and, so far as his notes show, had no Scotch witches in mind when he described his witches as raising storms.

## VI. DURATION OF THE ACTION.

The best time-analysis of the play is that of Mr. P. A. Daniel. His summary, with a few notes on certain points, follows:



“ Time of the Play nine days represented on the stage, and intervals.

“ Day 1. Act I, sc. i to iii.

[*Cf.* I, i, 5-7.]

“ Day 2. Act I, sc. iv to vii.

[These scenes are bound together by I, iv, 42 ff. and I, vii, 62. “ In II, i, 20, Banquo says : ‘ I dreamt last night of the three weird sisters ;’ this ‘ last night ’ must be supposed between scenes iii and iv of Act I : there is no other place where it could come in. The letter to Lady Macbeth, I, v, must also have been written and despatched then.” But Ross and Angus enter with Macbeth and Banquo, I, iv, as if they had just arrived. Had they spent the night together on the way, or got together in the morning after a night at Forres ?]

“ Day 3. Act II, sc. i to iv.

[“ Scene iv is on the same day as the murder of Duncan ; *cf.* II, iv, 3.” But if that be true, then—to say nothing of the celerity indicated in II, iv, 31-33—some, at least, of the prodigies preceded the murder, II, iv, 11 ff.]

“ *An interval*, say a couple of weeks. A week or two—Professor Wilson ; three weeks—Paton.

[“ Between II and III the long and dismal period of Macbeth’s reign described in III, vi, IV, ii, iii, and elsewhere must have elapsed ; *cf.* III, iv, 131 f., 136 ff. But *cf.* III, iv, 142-144, and the first words with which Banquo opens this Act would lead us to suppose that a few days at the utmost can have passed since the coronation at Scone.”]

“ Day 4. Act III, sc. i to v.

[“ When sc. iv closes, it is almost morning of the fol-

lowing day; but sc. v must be put on the same day, although there is no point at which it can be introduced.”]

“ Act III, sc. vi. It is impossible to fix the time of this scene. Cf. III, iv, 130, with III, vi, 40; and III. vi, 37, with IV, i, 142.

“ Day 5. Act IV, sc. i.

“ Professor Wilson supposes an interval of certainly not more than two days between Days 5 and 6; Patou marks two days. No interval is required, in my opinion.

“ Day 6. Act IV, sc. ii.

“ *An interval*, for Ross to carry the news of Lady Macduff’s murder to England.

“ Day 7. Act IV, sc. iii, Act V, sc. i.

[Of course there is nothing to fix the sleep-walking scene upon the night of the day on which Ross reaches England; it is put there merely in order to make the number of “dramatic days” as few as possible, and because nothing prevents its being assigned to that day. I fancy that V, i, usually seems to spectators of the play considerably later than IV, iii.]

“ *An interval*. Malcolm’s return to Scotland.

“ Day 8. Act V, ii, iii.

[“ We may fairly allow one day for these two scenes; although no special note of time is to be observed from here to the end of the play.”]

“ Day 9. Act V, sc. iv to viii.”

From the inconsistencies exhibited by this time-analysis many lovers of Shakspeare have sought—and found—relief in an ingenious and amusing theory proposed by Professor John Wilson (“Christopher North”) in his

“*Dies Boreales*” Nos. V, VI, and VII. (“*Blackwood’s*,” Nov., 1849; April and May, 1850; reprinted in condensed form, “*Trans. New Sh. Soc.*,” 1875–76, pt. ii, App. i; 1877–79, pt. iii, App. iii) and, independently, by the Rev. N. J. Halpin, in “*The Dramatic Unities of Shakspeare*” (reprinted “*Trans. New Sh. Soc.*,” 1875–76, pt. ii, App. i). This theory, roughly stated, is, that Shakspeare introduced into his plays two time-indicators, as it were, each running independently of the other, but consistently with itself, and that he forced the audience to take note of the passage of time by referring now to one indicator and now to the other. Thus the time between two scenes might be twenty-four hours by one indicator and two or three months, or even several years, by the other; but the audience readily accepts either—or both at once—as giving a true measure of the passage of time. Inconsistencies of time are therefore not real, but only apparent, and are easily removed by assigning one of the conflicting indications to “short time” and the other to “long time.” By this means, it is supposed, Shakspeare’s art is relieved of a blemish, if indeed it does not gain by his demonstrated ability to run two irreconcilable timepieces.

Had the theory remained where Professor Wilson’s third article left it, there would be no occasion for discussing it; for it seems pretty clear that the great humorist was only amusing himself with a highly ingenious fancy, and using it as the basis for an interesting exposition of the freedom with which the Elizabethan dramatists treated time-relations. But since it has been adopted and maintained in all seriousness, there is sufficient excuse for pointing out that the theory is inadequate; two timepieces are not enough; there are plays which require at least three, and there are scenes—such as III, vi of the present play—which a hundred would not suffice to set right. Moreover, such a theory would need as a corollary

a manifold system of measures of space, not to speak of other devices for bringing the plays into accord with reality.

The theory, however, is not only inadequate ; it is unnecessary. The blemish which it was intended to remove does not exist. For it is not a blemish in a work of art that it fails to do what it does not undertake and is under no obligation to undertake. Shakspeare was a consummate artist, it is true, and the evidences of careful planning in his plays are so abundant that we may be sure that he could and would have carried through consistently any time-scheme that he undertook to carry through. But he undertook none. The events of his plays do not stand in temporal relations to one another, but in logical relations. The events follow one another because of logical reasons. The indications of time that are given are given not for the purpose of letting us know the time, but to produce each a definite momentary impression ; as soon as that is done we have no further concern with that time indication, we are expected to forget it and to be ready to receive another when it is needed for another impression, however irreconcilable it may be with the previous one—and, as a matter of fact, we do so receive and forget these indications while retaining the impressions intended. When Banquo says, “Thou hast it now : King, Cawdor, Glamis, all, as the weird women promised,” we are not to learn that Macbeth has just ascended the throne, but only that Banquo’s mind is wholly occupied with the predictions, the manner of their fulfilment, and the relation of these facts to his own ambitions. When the Porter is rated for sleeping so late in the morning that he is dilatory in answering the knock of unreasonably early visitors, we are not thereby invited to inquire into contemporary social customs and discover an hour that would be late for a porter and early for visitors—easily as that might be

found. When we hear the discussions of Macbeth's cruelty, we are not to draw an inference as to the length of his reign, but only to understand what is the attitude of the people toward him. Time is simply a means by which the dramatist suggests to us the force or the reality of emotions or the logical propriety of situations; when once the suggestion has been received, the means may be and is neglected.

In real life we do not so easily forget the time-relations of events, because the events of life are, as a rule, bound up in our memories with a multitude of definite and unmistakable time indications. When we look at a play, however, the various series of regularly recurring events by which we ordinarily measure the passage of time cease to be available; they are not connected with the series proceeding upon the stage, nor related to it in any way. We are looking upon a single series of events unfolding before us at a rate unknown to us, and known only to be variable. We cease to attempt an account of time, and forget the few indications given us almost as soon as they are made. We have no concern with them; the sentiment, the passion, the situation, the event, these concern us, and these we remember.

This is true to a great extent of the stage of to-day; it was true beyond question of the Elizabethan stage. As Professor Wilson says, in his third article: "He [Shakspeare] came to a Stage which certainly had not cultivated the logic of time as a branch of the Dramatic Art. It appears to me that those old people, when they were enwrapt in the transport of their creative power, totally forgot all regard, lost all consciousness of time. Passion does not know the clock or the calendar. Intimations of time, now vague, now positive, will continually occur; but also the Scenes float, like the Cyclades, in a Sea of time, at distances utterly indeterminate. Most near? Most remote? That is a

Stage of Power, and not of Rules—Dynamic, not Formal. I say again, at last as at first, that the time of Othello, tried by the notions of time in *our Art*, or tried, if you will, by the type of prosaic and literal time, is—INSOLUBLE.”

## VII. METRE.

The speeches of the three weird sisters are written in verses of four feet, or measures, of the type commonly called trochaic. That the individual verses do not all contain exactly the same number of syllables is obvious to the most careless reader; but the rhythmical equivalence of them never admits of doubt. The movement is as free and varied as that of popular rhymes and jingles, and consequently as hard to deal with by rule-of-thumb scansion; and we as yet know so little about the fundamental rhythmical principles of English verse that scansion, in the ordinary sense of the word, had perhaps better be avoided. But though we are unable to say as yet wherein consists the rhythmical equivalence of verses, we can nevertheless attempt a comparative study of different verses of the same type, and try to discover as many of the features of difference between them as we can. And inadequate as was the old mode of dividing English verses into feet, it seems still, notwithstanding the investigations of modern students of rhythm, to have some claim to be used for establishing the typical verse, the variations from which we are to study. For it is certain that for a very long time English poets were under the impression that the old theory was correct, and they themselves established their typical verses in accordance with its principles. The variations from the type seem to fall in a different category, for after the establishment of the type the sense of rhythm alone seems to have been

applied as a test of equivalence. These variations, therefore, should be the object of study; and while the beginner cannot hope to discover the principle of equivalence, he can at least awaken his sense of the freedom of variation.

Besides such matters as number and place of accents, length of syllables, omission of syllables, presence of extra syllables, he should note the effect of differences in the distribution of syllables into words, and of words into phrases (for these constitute well-defined metrical groups), upon the rhythm of verses identical in number, arrangement, and weight of syllables and accents. These things, apparently, determine the *tempo* of verse, and have a marked influence upon the quality of emotion which responds to the rhythm. In music, as is well known, a melody which appeals to the most elevated and delicate emotions is often, by the change of absolutely nothing except the *tempo*, made into a popular song which arouses either the lower emotions or the coarser phases of the higher. Observations along this line—even if they lead to no explanation of the phenomena of rhythm, and they probably will not—can be made by anyone who is sensitive to rhythm, and will reward him by increasing his perception of the subtlety of English verse. These remarks, of course, hold good for all the varieties of verse as handled by masters of verse.

The speeches of Hecate are in iambic measures. They are dull and mechanical in movement, and consequently offer few attractions to the student of verse. The variations from the typical form are comparatively few.

The play, as a whole, is written in dramatic blank verse, that is, in lines, typically, of five iambic feet. In Shakspeare's early work the rhythm was varied, but never so as to obscure the metrical equivalence of the verses. It is held by most scholars that although his

later plays exhibit a marvellous freedom of variation from the type, the single verse nevertheless remains the type, and that it is therefore the duty of the student of his verse to explain all rhythms as modifications of the single verse. Consequently verses of less than five feet are looked upon with suspicion, verses of six feet are either reduced to five by slurs, elisions, and shiftings of accents—sometimes with pretty harsh results—or are broken into couplets of three feet each. But the test of verse is that it be rhythmical when read freely in the manner demanded by the thought or sentiment it contains. And this is especially true of verse, like these plays, written not to be read, but to be recited. In such cases, moreover, it seems obvious that the poet who has written such verse so long that the rhythm of it has become too familiar to him to need the application of any tests, will not be careful to determine whether the proper rhythm runs unbrokenly through each single verse, but whether each natural division of speech preserves as a whole the proper movement. If this be true, it may be expected that he will often end one well-defined rhythm-phrase with any one of the legitimate endings, and begin the next without reference to the way in which that will affect at the junction the carrying through of a system of scansion based on the verse. Thus, I think, are the half lines, lines with an extra syllable or an omission at the cæsura, and other similar problems to be explained.

In reading Shakspeare, slurs, elisions, resolutions, and contractions occur and must be reckoned with. But they will always be found to be such as harmonize with the proper recitation of the lines, and not mere artificial products of forcing the rhythm into a system. It is also to be remembered that variations occurred in Elizabethan English in normal speech which no longer seem easy or



natural to us, as for instance, the double pronunciations *ignominy* and *ignomy*, *whether* and *wher*, *entrance* and *enterance*.

But it may safely be asserted that whether the line be rhythmical or not when read alone, the speech phrase always is, due regard being had to the fact that Shakspeare wrote and spoke the English of his own time, not that of ours.

### VIII. LANGUAGE.

A useful classification of the main differences in vocabulary, morphology, and syntax between the English of Shakspeare's time and the English of to-day, is given in Abbot's "Shakespearian Grammar."<sup>1</sup> Here it may suffice to call attention to the fact that there is scarcely a difficulty in Shakspearean syntax that cannot be illustrated by an example drawn from current English speech. Of course in such cases the construction is no longer a living part of English syntax, that is, it is no longer available as a form by which new expressions may be modelled; if it were, its use in Elizabethan syntax would present no difficulty to us. It is usually available only for the particular words forming the phrase in which it is preserved; occasionally it can be used in a limited number of combinations. Examples of both these classes are commented on in the notes, and others will readily suggest themselves to the student who searches his own speech for illustrations of such of Shakspeare's phrases as sound queer to him. It will be found that our ordinary speech is full of phrases which are preserved as phrases and never resolved into their elements. Most of us, indeed, form our sen-

<sup>1</sup> See also the extremely valuable treatment of certain important and puzzling constructions in the Appendix to Schmidt's *Shakspeare Lexicon*.

tences not by combining words, but by combining phrases and clauses which we treat as integral units.

In Elizabethan English, on the other hand, the functions of prepositions and conjunctions had not become so differentiated and specialized; there was, consequently, greater freedom in the formation of phrases and clauses, and a less noticeable tendency towards monotony of expression. English was once possessed of a sufficiently elaborate inflectional system to admit of the expression of a great many syntactical relations without the aid of prepositions. It is, perhaps, true that these relations were not expressed with great definiteness by the inflections themselves; the general relation only was indicated, the particular phrase had to be inferred. Prepositions and conjunctions were used to define the relation more accurately, and as the progress of language brought about a constant decrease in the number of inflections the functions of the relational particles became more and more important. Again, in the course of time, relations formerly expressed indifferently by either of two particles became restricted, as a rule, to one of them; and, on the other hand, the number of relations indicated by a particle was, in the effort to avoid ambiguity, greatly reduced: for example, "in rest" and "at rest" were once used indifferently, and "because" had, in addition to the relations now expressed by it, the function now performed by "in order that." Other similar processes of restriction of meaning and functions were going on at the same time. Many of the peculiarities of Elizabethan English are due to its being a stage of the language when most of the constructions of present English had come into use, but when the process of limitation of function had not yet gone so far as it now has.

Above all let the student never forget that the language of Shakspeare is no special creation of his own; that he

wrote the same sort of English that was written and spoken by cultivated men in London at that time, with only such differences as properly belong not to language, but to style. He was a master of words, indeed, but that does not mean that he invented new ones or used the old in new significations. It ought not to be necessary to utter such a warning, but the terms in which this mastery of language has been praised by some critics can imply no other mode of dealing with words than that so happily explained by Humpty Dumpty in his famous interview with the inquisitive and charming Alice.

### IX. BIBLIOGRAPHY.

The best handbook for the beginner in Shakspeare study is still Dr. Edward Dowden's "Shakspeare," in the series of Literature Primers, which contains chapters on "The Elizabethan Drama," "Shakspeare's Life," "Early Editions," "Evidences of Chronology," "Groups and Dates of the Plays," and introductions to each of the plays and poems. In Dr. H. H. Furness's magnificent variorum edition of "Macbeth" will be found all that anyone needs in the way of annotations by the best editors and commentators, discussion of dates, reprints of interesting illustrative materials, and a well selected body of æsthetic criticism.

Those who wish to study more thoroughly the life and work of Shakspeare may consult: "Outlines of the Life of Shakespeare," 2 vols. (9th ed.), by J. O. Halliwell-Phillips; "William Shakespeare," by Karl Elze; "The Life and Work of Shakespeare," by F. G. Fleay; "Shakespeare," by B. ten Brink; "William Shakspeare," by B. Wendell; "Shakspeare: His Mind and Art," by E. Dowden.

On Metrical Tests of Chronology, consult the papers by

Spedding, Fleay, Furnivall, and Ingram in "Trans. New Shakspeare Society;" "A Shakspeare Manual," by F. G. Fleay; the "Report of Com. of St. Petersburg Shakspeare Circle" in "Englische Studien," iii, 473 ff.

On Elizabethan English there is no really satisfactory book. E. A. Abbott's "Shakespearian Grammar" is very useful, but needs to be read in the light of later treatises on grammar and the history of English, such as H. Sweet, "A New English Grammar," pt. i, and "A Short Historical English Grammar;" L. Kellner, "Historical Outlines of English Syntax;" E. Mätzner, "English Grammar," (transl.) 3 vols.; O. Jespersen, "Progress in Language," and either T. R. Lounsbury's or O. F. Emerson's "History of the English Language." The standard books on the pronunciation of English in Shakspeare's day are: A. J. Ellis, "Early English Pronunciation," and H. Sweet, "A History of English Sounds" (*cf.* also Sweet's grammars). As to lexicons, for etymologies one may consult W. W. Skeat, "An Etymological Dictionary," or "The International;" for illustrative quotations, etc., Nares's "Glossary," ed. Halliwell and Wright, 2 vols.; "The Century Dictionary," and that greatest of all dictionaries, "A New English Dictionary" (which, however, is still in the letter F); for Shakspeare, of course, A. Schmidt, "A Shakspeare Lexicon," 2 vols., and J. Bartlett, "A Concordance to Shakspeare." Nothing, however, can take the place of extensive reading in the literature of the period.

Indispensable for the study of the Elizabethan drama are: J. A. Symonds, "Shakspeare's Predecessors" (which needs to be corrected by the chapters on the drama in B. ten Brink's "History of English Literature," and the essay in J. C. Collins's "Essays and Studies"); J. P. Collier, "The History of English Dramatic Poetry," 2 vols. (1st ed. 1831, 2d ed. 1879); A. W. Ward, "A History of

English Dramatic Literature," 2 vols. ; F. G. Fleay, "A History of the London Stage," and "A Chronicle History of the English Drama," 2 vols.

For the general principles of dramatic composition, consult G. Freytag, "The Technique of the Drama," or A. Hennequin's little book, "The Art of Play-writing."

## SUGGESTIONS TO TEACHERS

WHATEVER opinion one may have as to the methods and objects of the higher study of literature, it is clear that with beginners two things must be aimed at : first, as clear an understanding as may be of the particular masterpiece under consideration ; second, a sense as keen and well developed as may be of its beauty in detail and as an artistic whole. Until the student is able to understand the meaning of what he reads and to distinguish beauty from its counterfeits, the study of the principles of æsthetics can hardly bring him any true or sound culture. The cultivation of the sense of the beautiful in literature occupies the second place, not because it is regarded as second in importance, but because understanding must come first in point of time, because until one knows the meaning of a bit of literature he cannot possibly determine whether it is ugly, or beautiful, or a mere counterfeit of beauty.

A good deal of sport has been made, of recent years, of what has been called sign-board criticism, and much of it has been rightly the object of ridicule : in the first place, because of its silly and hysterical character ; and, secondly, because it has been offered to such persons, under such circumstances, and in such ways as made it nothing short of impertinent. But it is hard to see how true sign-board criticism can ever be banished from the study of any of the arts or from the observation of beauty of any kind ; or to see how, when practised by the right person, under the right circumstances, it can fail to be useful and even

necessary to one who is just learning where and how to look for the things that please the lover of good literature. Most of us know the bitterness, when looking at a fine bit of landscape or a sunset, of hearing some glib enthusiast burst forth with exclamations on the glory of the scene, the wonders of creation, the emotions with which it inspires him, etc., etc.; and there are moods of enjoyment in which even the most sympathetic and delicate suggestions seem impertinent; but there are also times when one's enjoyment is increased by learning from a quicker or more sensitive lover of beauty to see new wonders of color and form and grouping. We do not learn to see beauty, especially in the difficult art of literature, without some cultivation of the critical faculty. Consider how the great poets studied the works of their predecessors; read the letters in which Keats writes of his loving and minute study of Shakspeare, and that passage in which Burns tells how he pored over the songs of Scotland, "driving my cart or walking to labor, song by song, verse by verse, carefully noting the true, tender, or sublime from affectation and fustian." In such a matter as this Burns is surely not a bad exemplar, and the teacher who, by sympathetically and unobtrusively helping his pupils to distinguish the true from affectation and fustian, provides them with new sources of noble enjoyment, need not care greatly if sign-board criticism be the name given to his method.

But let us be sure that we do distinguish the true from affectation and fustian. And the first, the indispensable, step towards that is understanding. There may be legitimate pleasures in literature which do not depend upon a knowledge of the meaning. Infants, it is said, have been known to manifest delight at hearing the "Paradise Lost" read aloud, and scarcely different or higher is the pleasure of those who, under the delusion that they are

reading poetry, allow a stream of melodious sounds and lovely images to sweep through minds which only catch now and then a half meaning as it gleams through the mist of laziness and stupidity. But such are not the true uses of literature. Most great literature must be grappled with before it will reveal its whole meaning or confer its ultimate delight. Often, when every word in a sentence is perfectly familiar, the meaning of the sentence, as a whole, cannot be grasped without an effort; and often, when every sentence is understood, the meaning of a whole passage remains unperceived. Perhaps as good a test as has been devised of the pupil's grasp in such cases is intelligent reading—not necessarily reading which is beautiful, and not by any means reading which is “elocutionary;” but reading which shows understanding of the thought. Paraphrases are things of evil, but paraphrases must sometimes be resorted to, either by the teacher to bring out unperceived relations of ideas, or by the pupil to show what he understands a passage to mean.

Besides difficulties which can be dealt with by mere force of intelligence, there are, in reading Shakspeare, two other classes of difficulties, both of which require special information for their solution—difficulties of language and difficulties of allusion. If one does not know the meaning of a word, or the force of a construction, there is obviously nothing to do but to find it out. Dictionaries and grammars will help; but when the word is the name of an unknown thing, the word is not known until the thing is known. And so we must have annotations consisting of accounts of the thing, and such other information as may help to make the new word a real possession. Then as to constructions, it is not enough to know that such a construction has practically the same force as another with which we are familiar; that is really paraphrasing; the construction is not properly our



own possession until we feel it to be a natural mode of expressing the idea, and until we feel the idea in the exact form in which it is clothed. This is the reason for parallel passages. We learn to feel the force of constructions by meeting them often, by becoming familiar with them; and the note attempts to hasten this familiarity by a sort of hot-house process. Poor substitutes these for the processes of life. The best preparation for reading Shakspeare would be a few years in Elizabethan England, but unfortunately they cannot be had. The next best is wide reading in Elizabethan literature; but that requires a long time, and, besides, even that is made more fruitful by annotations which quicken the observation.

Allusions need to be explained, and here again it is not enough to furnish the requisite information; it must be made real and vital. Merely to know when Sir Philip Sidney lived, to be able to enumerate the principal events of his life, and to recite the opinion his contemporaries had of him, is useful for some purposes; but knowledge which goes no further than that is not vital. In order to feel an allusion to Sidney as it ought to be felt, one must know him in such a way and to such a degree as to feel the charm of his personality. Literature read at this rate would require the secular leisures of a Methuselah, and more. These are hard counsels. Quite true; but some approach to the vitalizing of our knowledge of previously unknown men and things can be made even in our short span, and without it we cannot understand as we should.

Annotations of all kinds are an evil, a very necessary evil in reading Shakspeare surely, an evil that is ultimately transformed into a good. The very stopping for the information, even if it be sorely needed, interferes with one's enjoyment, and new, crude information is not readily made the food of poetry. In one of his finest

prose passages Wordsworth speaks of the possibility of the facts of science becoming in the future the material of poetry, but he does not fail to point out that this cannot be until the results of science have become a part of our familiar knowledge; then, says he, the poet will be at the side of the man of science, carrying sensation into the midst of the objects of science itself. So, when the information furnished in a note is assimilated and has become a part of one's familiar knowledge, it is ready to be transformed into poetry by the magic of the poet. The time to read annotations is not during the hours when one is bent upon enjoying poetry at its utmost height, but before. There is a time for enjoyment, but also a time for study, as well as for the other devices under the sun; and strenuous effort to understand never yet poisoned the cup of enjoyment.

Interest and knowledge are cause and effect, each to other. Pupils will not learn if they are not interested; they will not long retain their interest if they do not learn. So much is said nowadays about interest as the one thing needful, that care is necessary in speaking on the subject. For there is a kind of interest—or something which passes for it—that does not lead to knowledge. Amusement is good and has a place in education, but the tendency to substitute amusement for interest as the one thing needful, is greatly to be deplored. The kind of interest which counts for most in education is the fruit of knowledge, and is not incompatible with hard work in obtaining it. The doctrine that study should always be made pleasurable is surely as pernicious as it is false; there must be much drudgery in acquiring any knowledge of value. But when once this fact has been discovered, interest may be aroused even in doing the drudgery as well as it can be done.

In the study of Shakspeare one of the most effective

means of arousing interest is by efforts to solve problems, to determine debated or debatable questions, to test theories. Even false theories in regard to linguistic matters, or situations, or characters may thus serve a good purpose, provided they be brought to the test of the facts. Mere rhapsodies on Shakspeare's skill in character-drawing or in dramatic construction are worth little either for stimulus or information. The notes contain a few hints towards a kind of study of the structure of the play which may awaken interest in those who undertake it; at any rate it will cultivate a habit of close attention to the play and an acquaintance with both the action and the language.

Above all things, the play is a play, and if so treated, that alone ought to insure the interest of intelligent pupils; for the effort to imagine how the actor should look as he speaks, in what relative position to the others he should stand, to see the play on the stage, in short, will give new life to the words of the printed book.

## SPECIMEN EXAMINATION QUESTIONS

I. 1. When was "Macbeth" first published, and in what form?

2. Discuss the evidence for the date of composition.

3. What passages, if any, are interpolations? Your reasons.

4. From what book did Shakspeare get the story of the play, and what changes did he introduce?

5. Why was the passage about the King's Evil introduced? Your reasons.

II. Explain the following passages, giving in each case such information in regard to allusions and unfamiliar words and constructions as would enable a person who knew nothing about the passage to understand it clearly and fully:

1. "Paddock calls. Anon."

2. "Like valour's minion, carved out his passage."

3. "Or memorize another Golgotha."

4. "There's no art  
To find the mind's construction in the face."

5. "The raven himself is hoarse  
That croaks the fatal entrance of Duncan  
Under my battlements."

6. "The near in blood  
The nearer bloody."

7. " Ere to black Hecate's summons,  
The shard-borne beetle with his drowsy hums  
Hath rung night's yawning peal."
8. " If much you note him,  
You shall offend him and extend his passion."
9. " To all and him we thirst,  
And all to all."
10. " And some I see  
That two-fold balls and treble sceptres carry."

III. Give the different interpretations (including the readings on which they are based) of the following, and state your preference, with reasons :

1. " That but this blow  
Might be the be-all and the end-all here,  
But here, upon this bank and shoal of time,  
We'd jump the life to come."
2. " If trembling I inhabit then, protest me  
The baby of a girl."

IV. In the following, where ought the cry of the voice to end? Why do you think so? Meaning of italicized expressions?

1. " Methought I heard a voice cry 'Sleep no more!  
Macbeth does murder sleep—the innocent sleep,  
Sleep that knits up the ravell'd sleeve of care,  
*The death of each day's life, sore labour's bath,*  
*Balm of hurt minds, great nature's second course,*  
Chief nourisher in life's feast,—"

V. 1. Explain the forms: whiles; or ere; I have spoke.

2. Shakspearean meanings of : withal ; still ; timely.
3. Metre of II, 2 above, II, 5, and of :

“Toad, that under cold stone.”

VI. 1. Mention one or two events or speeches which are specially intended to prepare the way for more important events which follow.

2. What effect does the announcement of his wife's death produce upon Macbeth ? And to what reflections upon life does it lead him ?

3. Why does Macbeth conceal from his wife his intention of murdering Banquo ? Your reasons.

4. Trace Macduff's part in the play from his first appearance.

5. Tell in detail how Lady Macbeth overcomes Macbeth's refusal to murder Duncan.

6. What passages or scenes particularly impressed you ?

NOTE.—The above is not presented as an ideal examination paper, but rather, as the title indicates, as a series of questions offering some variety, and likely to suggest to the intelligent teacher other questions along similar lines. How much stress is to be laid upon questions concerning dates, sources, metre, and language, may fairly be decided by the taste and fancy of the teacher ; but there can be no doubt that the paper actually set for students in high schools should concern itself mainly with the events and situations of the play. Questions like the last one in this paper are most useful early in the course, when the answers given may enable the teacher to ascertain what errors of taste and judgment most need attention in the pupils.

CHRONOLOGICAL TABLE.

SHAKSPERE'S LIFE.	PROBABLE DATES OF COMPOSITION OF HIS WORKS (DOWDEN).	ENGLISH LITERATURE.	HISTORY AND FOREIGN LITERATURE.
1564. April 26. Baptized at Stratford-on-Avon.	1551. Wilson's Rule of Reason (the first Logic in English).	1552. Spenser born.	1552. Spenser born.
	1553. Surrey's translation of Æneid, book iv. Wilson's Art of Rhetoric (the first in English).	1553. Hooker and Lyly born. Edward VI. died; Mary succeeded.	1553. Hooker and Lyly born. Edward VI. died; Mary succeeded.
	1557. Tottel's Miscellany.	1554. Sidney born. Bandello's Nouvelle. Mendoza's Lazarillo de Tormes.	1554. Sidney born. Bandello's Nouvelle. Mendoza's Lazarillo de Tormes.
	1559. Jasper Heywood's translation of Seneca's Troas (the first of the Senecan translations).	1558. Peele born? Mary died; Elizabeth succeeded.	1558. Peele born? Mary died; Elizabeth succeeded.
	1561. Gorboduc, the first English tragedy, acted.	1559. Chapman born?	1559. Chapman born?
	1562. Brooke's Romeus and Juliet. Phæsar's translation of Æneid, 1.-ix.	1560. Greene born.	1560. Greene born.
1563. Foxe's Book of Martyrs.	1561. Bacon born.	1561. Bacon born.	
1564. April 26. Baptized at Stratford-on-Avon.	1562. Lope de Vega born.	1562. Lope de Vega born.	
1564. April 26. Baptized at Stratford-on-Avon.	1565. Golding's translation of Ovid's Metamorphoses, i.-iv.	1564. Marlowe born. Galileo born. Calvin died.	1564. Marlowe born. Galileo born. Calvin died.

## CHRONOLOGICAL TABLE.—Continued.

SHAKSPEARE'S LIFE.	PROBABLE DATES OF COMPOSITION OF HIS WORKS (DOWDEN).	ENGLISH LITERATURE.	HISTORY AND FOREIGN LITERATURE.
		1566. Paynter's Palace of Pleasure, vol. i. Udall's Ralph Roys-ter Doyster, the first English comedy, printed.	1566. The Royal Exchange founded.
		1567. Thurberville's translation of Ovid's Epistles.	1567. Abdication of Mary Queen of Scots.
		1570. Ascham's The Schoolmaster.	1569. Mercator's first chart.
			1570. Middleton's horn. Dekker born?
			1572. Knox died. Inigo Jones born. Camoens, Lusitads.
			1573. Jonson born. Tasso's Aminta.
		1575. Gascolgne's Notes concerning the Making of Verse.	1578. Titian died. The Theatre and the Curtain built.
		1576. Paradise of Dainty Devices.	1577. Drake began circumnavigation of the globe.
		1577. Holinshed's Chronicle, first edition.	1578. W. Harvey born.
		1579. Lodge's Defence of Stage Plays. Lyly's Euphues, The Anatomy of Wit. North's translation of Plutarch. Spenser's Shepherd's Calendar.	1579. J. Fletcher born.
		1580. Lyly's Euphues and his England. Spenser and Harvey's Letters touching the Earthquake and English Versifying. Stowe's Annals of England.	1580. Montaigne's Essais, i. and ii. Camoens died.



1582. Nov. 28. Bond given for marriage with Anne Hathaway.	1581. Gosson's Plays Confuted, Hall's Ten Books of Homer's Iliads, Seneca's Ten Tragedies (translation), Sidney's Apology for Poetry.	1581. T. Heywood born? Tasso's Gerusalemme Liberata.
1583. Daughter (Susanna) born.	1583. Stanhurst's translation of Æneid, i.-iv.	1584. Massinger born. William the Silent assassinated.
1585. Twins (Hamnet and Judith) born.	1584. Lily's Alexander and Campaspe, and Sappho and Phaon. Peele's Arraignement of Paris.	1585. Attempt to settle Virginia. Guarini's Il Pastor Fido.
1587? Leaves Stratford.	1586. Greene's Orlando Furioso acted. Warner's Albion's England. Webbe's Discourse of English Poetry.	1586. Beaumont and Ford born. Sidney killed.
	1587. Marlowe's Dr. Faustus acted?	1587. Mary Queen of Scots beheaded.
	1588-90. Titus Andronicus.	1588. The Invincible Armada defeated.
	1590. Love's Labour's Lost.	1589. Puttenham's Art of English Poesie.
	1590-91. 1st Henry VI. Comedy of Errors, Romeo and Juliet, first version?	1590. Battle of Ivry. English players in Germany.
1592. A recognized playwright in London.	1591-92. 2d and 3d Henry VI. 1592? Venus and Adonis.	1591. Harlington's translation of Ariosto's Orlando Furioso.
		1592. Daniel's Delia. Greene's 1592. Presbyterianism established in Scotland.

CHRONOLOGICAL TABLE.—Continued.

SHAKESPEARE'S LIFE.	PROBABLE DATES OF COMPOSITION OF HIS WORKS (DOWDEN).	ENGLISH LITERATURE.	HISTORY AND FOREIGN LITERATURE.
1596. Coat of Arms applied for by his father. His only son died.	1592-98. Two Gentlemen of Verona. 1593. Richard III. 1593-94. Midsummer Night's Dream. 1594. Richard II.  1595. King John. 1595?-1605? Sonnets. 1596. Merchant of Venice.	1594. Drayton's Idea's Mirror. Hooker's Ecclesiastical Polity, i.-iv. Marlowe's Edward II. 1595. Spenser's Epithalamium, etc. 1596. Jonson's Every Man in his Humour acted. Spenser's Fairy Queen, iv.-vi., etc. 1597. Bacon's Essays (ten first printed). Hall's Satires.	1593. Marlowe killed.  1595. Tyrone's rebellion. 1596. Descartes born.
1597. Bought New Place, at Stratford-on-Avon.	1596-97? Romeo and Juliet. 1597? Taming of the Shrew. 1597-98. 1st and 2d Henry IV. 1608? Merry Wives of Windsor. Much Ado about Nothing.	1598. Chapman's translation of Iliad, i.-ii. and vii.-ix. Marlowe and Chapman's Hero and Leander. Hakluyt's Voyages and Travels, vol. i. Meres's Paladis Tamia. Jonson's Every Man in his Humour (revised) acted. 1599. Jonson's Every Man out of his Humour acted. Peele's David and Bethsabe.	1598. Peele died. Edict of Nantes.
1599. Became sharer in the newly built Globe Theatre.	1599. Henry V. As You Like It.  1600-01. Twelfth Night.	1600. Fairfax's translation of Tasso's Jerusalem Delivered. Gilbert's De Magnete.	1599. Cromwell born. Spenser died. The Globe Theatre built. Aleman's Guzman d'Alfarache. 1600. Calderon born. Giordano Bruno burnt. East India Company chartered.

1601. Visited Scotland ? His father died.	1601. Jonson's <i>The Poetaster</i> .	1601. Essex beheaded.
1602. Bought large tract of land near Stratford.	1601-02? <i>All's Well that Ends Well</i> . 1602. <i>Hamlet</i> .	1602. The Bodleian Library founded.
1603. Invested £240 (= nearly \$30,000) in tithes.	1603. Measure for Measure. Troilus and Cressida, first version ? 1604. <i>Othello</i> . 1605. <i>King Lear</i> . 1606. <i>Macbeth</i> .	1603. Elizabeth died ; James I. succeeded.
1607. His daughter Susanna married.	1607. <i>Antony and Cleopatra</i> . <i>Troilus and Cressida</i> ? 1607-08. <i>Timon of Athens</i> . 1608. <i>Coriolanus</i> . <i>Pericles</i> . 1609. <i>Cymbeline</i> .	1605. Sir T. Browne born. Cervantes' <i>Don Quixote</i> , vol. I. <i>The Gunpowder Plot</i> . 1606. Lyly died. Davenant and Cornelle born. 1607. Virginia settled.
1610 ? Retired to Stratford.	1610. <i>The Tempest</i> . 1610-11. <i>Winter's Tale</i> . 1612. <i>Two Noble Kinsmen</i> . 1612-13. <i>Henry VIII</i> .	1608. Milton born. 1609. Kepler's <i>Astronomia Nova</i> . Galileo invented the telescope.

CHRONOLOGICAL TABLE.—*Concluded.*

SHAKESPEARE'S LIFE.	PROBABLE DATES OF COMPOSITION OF HIS WORKS (DOWDEN).	ENGLISH LITERATURE.	HISTORY AND FOREIGN LITERATURE.
1613. His theatre, the Globe, burned.		1613. Browne's <i>Britannia's Pastorals</i> . Drayton's <i>Polyolbion</i> . Daniel's <i>History of England</i> . 1614. Chapman's <i>Odyssey</i> , i.-xii. Jonson's <i>Bartholomew Fair</i> . Napier's <i>Logarithmorum Canonis Descriptio</i> . Raleigh's <i>History of the World</i> . 1615. Chapman's <i>Odyssey</i> , xiii.-xxiv. 1616. Webster's <i>Duchess of Malfi</i> . Jonson's <i>Works</i> , vol. i., folio edition.	1613. Jeremy Taylor born.
1616. Feb. 10. His daughter Judith married. April 28. He died.			1615. Don Quixote, part II. 1616. Beaumont and Cervantes died. Harvey lectured on circulation of the blood.

NOTE.—It is not expected that the student will memorize the lists in the third and fourth columns; but the lists ought to give some impression of the amount and variety of activity in the spacious times of great Elizabeth, and the instructor will, of course, in going over the third list with his class, point out the significance of the translations from the classics, the influence of Seneca's "Ten Tragedies" on the English Drama, the interest in composition indicated by such books as Puttenham's "Art of English Poesie," the effort to introduce classic metres into English verse, etc. Of course my list of books is a mere selection from Ryland's "Chronological Outline of English Literature," and that, in turn, is only a small part of the total literary production. A shorter list would inevitably give the impression that Shakspeare wrote more than all his contemporaries put together.

# MACBETH

DRAMATIS PERSONÆ

DUNCAN, *king of Scotland.*

MALCOLM, } *his sons.*  
DONALBAIN, }

MACBETH, } *generals of the king's army.*  
BANQUO, }

MACDUFF, }  
LENNOX, } *noblemen of Scotland.*  
ROSS, }  
MENTEITH, }  
ANGUS, }  
CAITHNESS, }

FLEANCE, *son to Banquo.*

SIWARD, *earl of Northumberland, general of the English forces.*

Young SIWARD, *his son.*

SEYTON, *an officer attending on Macbeth.*

Boy, *son to Macduff.*

An English Doctor.

A Scotch Doctor.

A Sergeant.

A Porter.

An Old Man.

LADY MACBETH.

LADY MACDUFF.

Gentlewoman attending on Lady Macbeth.

HECATE.

Three Witches.

Apparitions.

Lords, Gentlemen, Officers, Soldiers, Murderers, Attendants, and  
Messengers.

SCENE : *Scotland ; England.*

ACT FIRST.

SCENE I.—*A desert place.*

*Thunder and lightning. Enter three WITCHES.*

FIRST WITCH. When shall we three meet again  
In thunder, lightning, or in rain ?

SECOND WITCH. When the hurlyburly's done,  
When the battle's lost and won.

THIRD WITCH. That will be ere the set of sun.

FIRST WITCH. Where the place ?

SECOND WITCH. Upon the heath.

THIRD WITCH. There to meet with Macbeth.

FIRST WITCH. I come, Graymalkin.

SECOND WITCH. Paddock calls.

THIRD WITCH. Anon !

ALL. Fair is foul, and foul is fair: 10

Hover through the fog and filthy air. [*Exeunt.*]

SCENE II.—*A camp near Forres.*

*Alarum within. Enter DUNCAN, MALCOLM, DONALBAIN, LENNOX, with ATTENDANTS, meeting a bleeding SERGEANT.*

DUNCAN. What bloody man is that ? He can report,  
As seemeth by his plight, of the revolt  
The newest state.

MALCOLM. This is the sergeant  
Who like a good and hardy soldier fought  
'Gainst my captivity. Hail, brave friend !

Say to the king the knowledge of the broil  
As thou didst leave it.

SERGEANT. Doubtful it stood ;  
As two spent swimmers, that do cling together  
And choke their art. The merciless Macdonwald—  
Worthy to be a rebel, for to that 10  
The multiplying villanies of nature  
Do swarm upon him—from the western isles  
Of kerns and gallowglasses is supplied ;  
And fortune, on his damned quarrel smiling,  
Show'd like a rebel's whore : but all's too weak :  
For brave Macbeth—well he deserves that name—  
Disdaining fortune, with his brandish'd steel,  
Which smoked with bloody execution,  
Like valour's minion carved out his passage  
Till he faced the slave ; 20  
Which ne'er shook hands, nor bade farewell to him,  
Till he unseam'd him from the nave to the chaps,  
And fix'd his head upon our battlements.

DUNCAN. O valiant cousin ! worthy gentleman !

SERGEANT. As whence the sun 'gins his reflection  
Shipwrecking storms and direful thunders break,  
So from that spring whence comfort seem'd to come  
Discomfort swells. Mark, king of Scotland, mark :  
No sooner justice had, with valour arm'd,  
Compell'd these skipping kerns to trust their heels, 30  
But the Norway lord, surveying vantage,  
With furbish'd arms and new supplies of men,  
Began a fresh assault.

DUNCAN. Dismay'd not this  
Our captains, Macbeth and Banquo ?

SERGEANT. Yes ;  
As sparrows eagles, or the hare the lion.  
If I say sooth, I must report they were  
As cannons overcharged with double cracks ;



So they  
 Doubly redoubled strokes upon the foe :  
 Except they meant to bathe in reeking wounds, 40  
 Or memorize another Golgotha,  
 I cannot tell—

But I am faint ; my gashes cry for help.

DUNCAN. So well thy words become thee as thy wounds ;  
 They smack of honour both. Go get him surgeons.

[*Exit* SERGEANT, *attended.*]

Who comes here ?

*Enter* Ross.

MALCOLM. The worthy thane of Ross.

LENNOX. What a haste looks through his eyes ! So  
 should he look

That seems to speak things strange.

ROSS. God save the king !

DUNCAN. Whence camest thou, worthy thane ?

ROSS. From Fife, great king ;

Where the Norwegian banners flout the sky 50

And fan our people cold.

Norway himself, with terrible numbers,

Assisted by that most disloyal traitor

The thane of Cawdor, began a dismal conflict ;

Till that Bellona's bridegroom, lapp'd in proof,

Confronted him with self-comparisons,

Point against point rebellious, arm 'gainst arm,

Curbing his lavish spirit : and, to conclude,

The victory fell on us.

DUNCAN. Great happiness !

ROSS. That now

60

Sweno, the Norway's king, craves composition ;

Nor would we deign him burial of his men

Till he disbursed, at Saint Colme's Inch,

Ten thousand dollars to our general use.

DUNCAN. No more that thane of Cawdor shall deceive  
 Our bosom interest: go pronounce his present death,  
 And with his former title greet Macbeth.

ROSS. I'll see it done.

DUNCAN. What he hath lost, noble Macbeth hath won.

[*Exeunt.*]

SCENE III.—*A heath.*

*Thunder. Enter the three WITCHES.*

FIRST WITCH. Where hast thou been, sister ?

SECOND WITCH. Killing swine.

THIRD WITCH. Sister, where thou ?

FIRST WITCH. A sailor's wife had chestnuts in her lap,  
 And mounch'd, and mounch'd, and mounch'd. "Give  
 me," quoth I :

"Aroint thee, witch !" the rump-fed ronyon cries.

Her husband's to Aleppo gone, master o' the Tiger :

But in a sieve I'll thither sail,

And, like a rat without a tail,

I'll do, I'll do, and I'll do. 10

SECOND WITCH. I'll give thee a wind.

FIRST WITCH. Thou'rt kind.

THIRD WITCH. And I another.

FIRST WITCH. I myself have all the other ;

And the very ports they blow,

All the quarters that they know

I' the shipman's card.

I will drain him dry as hay :

Sleep shall neither night nor day

Hang upon his pent-house lid ; 20

He shall live a man forbid :

Weary se'nnights nine times nine

Shall he dwindle, peak, and pine :

Though his bark cannot be lost,

Yet it shall be tempest-tost.

Look what I have.

SECOND WITCH. Show me, show me.

FIRST WITCH. Here I have a pilot's thumb,

Wreck'd as homeward he did come. [*Drum within.*]

THIRD WITCH. A drum, a drum!

30

Macbeth doth come.

ALL. The weird sisters, hand in hand,

Posters of the sea and land,

Thus do go about, about :

Thrice to thine, and thrice to mine,

And thrice again, to make up nine.

Peace ! the charm's wound up.

*Enter MACBETH and BANQUO.*

MACBETH. So foul and fair a day I have not seen.

BANQUO. How far is't call'd to Forres ? What are these  
So wither'd, and so wild in their attire, 40

That look not like the inhabitants o' the earth,

And yet are on't ? Live you ? or are you aught

That man may question ? You seem to understand  
me,

By each at once her choppy finger laying

Upon her skinny lips : you should be women,

And yet your beards forbid me to interpret

That you are so.

MACBETH. Speak, if you can : what are you ?

FIRST WITCH. All hail, Macbeth ! hail to thee, thane of  
Glamis !

SECOND WITCH. All hail, Macbeth ! hail to thee, thane  
of Cawdor !

THIRD WITCH. All hail, Macbeth, that shalt be king  
hereafter ! 50

BANQUO. Good sir, why do you start, and seem to fear  
Things that do sound so fair ? I' the name of truth,

Are ye fantastical, or that indeed  
 Which outwardly ye show? My noble partuer  
 You greet with present grace and great prediction  
 Of noble having and of royal hope,  
 That he seems rapt withal: to me you speak not:  
 If you can look into the seeds of time,  
 And say which grain will grow and which will not,  
 Speak then to me, who neither beg nor fear      60  
 Your favours nor your hate.

FIRST WITCH. Hail!

SECOND WITCH. Hail!

THIRD WITCH. Hail!

FIRST WITCH. Lesser than Macbeth, and greater.

SECOND WITCH. Not so happy, yet much happier.

THIRD WITCH. Thou shalt get kings, though thou be none:

So all hail, Macbeth and Banquo!

FIRST WITCH. Banquo and Macbeth, all hail!

MACBETH. Stay, you imperfect speakers, tell me more:

By Sinel's death I know I am thane of Glamis;      71

But how of Cawdor? the thane of Cawdor lives,

A prosperous gentleman; and to be king

Stands not within the prospect of belief,

No more than to be Cawdor. Say from whence

You owe this strange intelligence? or why

Upon this blasted heath you stop our way

With such prophetic greeting? Speak, I charge you.

[WITCHES *vanish*.]

BANQUO. The earth hath bubbles as the water has,      79

And these are of them: whither are they vanish'd?

MACBETH. Into the air, and what seem'd corporal melted

As breath into the wind. Would they had stay'd!

BANQUO. Were such things here as we do speak about?

Or have we eaten on the insane root

That takes the reason prisoner?

MACBETH. Your children shall be kings.

BANQUO. You shall be king.

MACBETH. And thane of Cawdor too : went it not so ?

BANQUO. To the selfsame tune and words. Who's here ?

*Enter ROSS and ANGUS.*

ROSS. The king hath happily received, Macbeth,  
 The news of thy success : and when he reads 90  
 Thy personal venture in the rebels' fight,  
 His wonders and his praises do contend  
 Which should be thine or his : silenced with that,  
 In viewing o'er the rest o' the selfsame day,  
 He finds thee in the stout Norway ranks,  
 Nothing afeard of what thyself didst make,  
 Strange images of death. As thick as hail  
 Came post with post, and every one did bear  
 Thy praises in his kingdom's great defence,  
 And pour'd them down before him.

ANGUS. We are sent 100  
 To give thee, from our royal master, thanks ;  
 Only to herald thee into his sight,  
 Not pay thee.

ROSS. And for an earnest of a greater honour,  
 He bade me, from him, call thee thane of Cawdor :  
 In which addition, hail, most worthy thane !  
 For it is thine.

BANQUO. What, can the devil speak true ?

MACBETH. The thane of Cawdor lives : why do you dress  
 me

In borrow'd robes ?

ANGUS. Who was the thane lives yet,  
 But under heavy judgement bears that life 110  
 Which he deserves to lose. Whether he was combined  
 With those of Norway, or did line the rebel  
 With hidden help and vantage, or that with both  
 He labour'd in his country's wreck, I know not ;

But treasons capital, confess'd and proved,  
Have overthrown him.

MACBETH. [*Aside.*] Glamis, and thane of Cawdor :  
The greatest is behind.—Thanks for your pains.—  
Do you not hope your children shall be kings,  
When those that gave the thane of Cawdor to me  
Promised no less to them ?

BANQUO. That, trusted home, 120  
Might yet enkindle you unto the crown,  
Besides the thane of Cawdor. But 'tis strange :  
And oftentimes, to win us to our harm,  
The instruments of darkness tell us truths,  
Win us with honest trifles, to betray 's  
In deepest consequence.  
Cousins, a word, I pray you.

MACBETH. [*Aside.*] Two truths are told,  
As happy prologues to the swelling act  
Of the imperial theme.—I thank you, gentlemen.—  
[*Aside.*] This supernatural soliciting 130  
Cannot be ill ; cannot be good : if ill,  
Why hath it given me earnest of success,  
Commencing in a truth ? I am thane of Cawdor :  
If good, why do I yield to that suggestion  
Whose horrid image doth unfix my hair  
And make my seated heart knock at my ribs,  
Against the use of nature ? Present fears  
Are less than horrible imaginings :  
My thought, whose murder yet is but fantastical,  
Shakes so my single state of man that function 140  
Is smother'd in surmise, and nothing is  
But what is not.

BANQUO. Look, how our partner's rapt.

MACBETH. [*Aside.*] If chance will have me king, why,  
chance may crown me,  
Without my stir.

BANQUO. New honours come upon him,  
Like our strange garments, cleave not to their mould  
But with the aid of use.

MACBETH. [*Aside.*] Come what come may,  
Time and the hour runs through the roughest day.

BANQUO. Worthy Macbeth, we stay upon your leisure.

MACBETH. Give me your favour : my dull brain was  
wrought

With things forgotten. Kind gentlemen, your pains  
Are register'd where every day I turn 151

The leaf to read them. Let us toward the king.

Think upon what hath chanced, and at more time,

The interim having weigh'd it, let us speak

Our free hearts each to other.

BANQUO. Very gladly.

MACBETH. Till then, enough. Come friends. [*Exeunt.*]

SCENE IV.—*Forres. The palace.*

*Flourish.* Enter DUNCAN, MALCOLM, DONALBAIN,  
LENNOX, and ATTENDANTS.

DUNCAN. Is execution done on Cawdor ? Are not  
Those in commission yet return'd ?

MALCOLM. My liege,  
They are not yet come back. But I have spoke  
With one that saw him die, who did report  
That very frankly he confess'd his treasons,  
Implored your highness' pardon and set forth  
A deep repentance : nothing in his life  
Became him like the leaving it ; he died  
As one that had been studied in his death,  
To throw away the dearest thing he owed 10  
As 'twere a careless trifle.





Not unaccompanied invest him only, 40  
 But signs of nobleness, like stars, shall shine  
 On all deservers. From hence to Inverness,  
 And bind us further to you.

MACBETH. The rest is labour, which is not used for you:  
 I'll be myself the harbinger, and make joyful  
 The hearing of my wife with your approach ;  
 So humbly take my leave.

DUNCAN. My worthy Cawdor !

MACBETH. [*Aside.*] The Prince of Cumberland ! that is  
 a step

On which I must fall down, or else o'erleap,  
 For in my way it lies. Stars, hide your fires ; 50  
 Let not light see my black and deep desires :  
 The eye wink at the hand ; yet let that be  
 Which the eye fears, when it is done, to see. [*Exit.*]

DUNCAN. True, worthy Banquo ; he is full so valiant,  
 And in his commendations I am fed ;  
 It is a banquet to me. Let's after him,  
 Whose care is gone before to bid us welcome :  
 It is a peerless kinsman. [*Flourish. Exeunt.*]

SCENE V.—*Inverness.* MACBETH'S castle.

*Enter* LADY MACBETH, *reading a letter.*

LADY MACBETH. " They met me in the day of success ;  
 and I have learned by the perfectest report, they have  
 more in them than mortal knowledge. When I burned  
 in desire to question them further, they made themselves  
 air, into which they vanished. Whiles I stood rapt in the  
 wonder of it, came missives from the king, who all-hailed  
 me ' Thane of Cawdor ; ' by which title, before, these  
 weird sisters saluted me, and referred me to the coming  
 on of time, with ' Hail, king that shalt be ! ' This have I

thought good to deliver thee, my dearest partner of greatness, that thou mightst not lose the dues of rejoicing, by being ignorant of what greatness is promised thee. Lay it to thy heart, and farewell."

Glamis thou art, and Cawdor, and shalt be 14

What thou art promised : yet do I fear thy nature ;

It is too full o' the milk of human kindness

To catch the nearest way : thou wouldst be great ;

Art not without ambition, but without

The illness should attend it : what thou wouldst  
highly,

That wouldst thou holily ; wouldst not play false,

And yet wouldst wrongly win : thou'ldst have, great

Glamis,

That which cries "Thus thou must do, if thou have  
it" ;

And that which rather thou dost fear to do 23

Than wishest should be undone. Hie thee hither,

That I may pour my spirits in thine ear,

And chastise with the valour of my tongue

All that impedes thee from the golden round,

Which fate and metaphysical aid doth seem

To have thee crown'd withal.

*Enter a MESSENGER.*

What is your tidings ?

MESSENGER. The king comes here to-night.

LADY MACBETH. Thou'rt mad to say it :

Is not thy master with him ? who, were't so, 31

Would have inform'd for preparation.

MESSENGER. So please you, it is true : our thane is coming :

One of my fellows had the speed of him,

Who, almost dead for breath, had scarcely more

Than would make up his message.

LADY MACBETH.

He brings great news.

Give him tending ;

[*Exit* MESSENGER.]

The raven himself is hoarse

That croaks the fatal entrance of Duncan

Under my battlements. Come, you spirits

That tend on mortal thoughts, unsex me here, 40

And fill me, from the crown to the toe, top-full

Of direst cruelty ! make thick my blood,

Stop up the access and passage to remorse,

That no compunctious visitings of nature

Shake my fell purpose, nor keep peace between

The effect and it ! Come to my woman's breasts,

And take my milk for gall, you murdering ministers,

Wherever in your sightless substances

You wait on nature's mischief ! Come, thick night,

And pall thee in the dunnest smoke of hell, 50

That my keen knife see not the wound it makes,

Nor heaven peep through the blanket of the dark,

To cry " Hold, hold ! "

*Enter* MACBETH.

Great Glamis ! worthy Cawdor !

Greater than both, by the all-hail hereafter !

Thy letters have transported me beyond

This ignorant present, and I feel now

The future in the instant.

MACBETH.

My dearest love,

Duncan comes here to-night.

LADY MACBETH.

And when goes hence ?

MACBETH. To-morrow, as he purposes.

LADY MACBETH.

O, never

Shall sun that morrow see ! 60

Your face, my thane, is as a book where men

May read strange matters. To beguile the time,

Look like the time ; bear welcome in your eye,

Your hand, your tongue : look like the innocent  
flower,

But be the serpent under 't. He that's coming

— Must be provided for : and you shall put  
This night's great business into my dispatch ;  
Which shall to all our nights and days to come  
Give solely sovereign sway and masterdom.

MACBETH. We will speak further.

LADY MACBETH. Only look up clear ;  
To alter favour ever is to fear : 71  
Leave all the rest to me. [Exeunt.

SCENE VI.—*Before MACBETH'S castle.*

*Hautboys and torches. Enter DUNCAN, MALCOLM, DON-  
ALBAIN, BANQUO, LENNOX, MACDUFF, ROSS, ANGUS,  
and ATTENDANTS.*

DUNCAN. This castle hath a pleasant seat ; the air  
Nimbly and sweetly recommends itself  
Unto our gentle senses.

BANQUO. This guest of summer,  
The temple-haunting martlet, does approve  
By his loved mansionry that the heaven's breath  
Smells wooingly here : no jutty, frieze,  
Buttress, nor coign of vantage, but this bird  
Hath made his pendent bed and procreant cradle :  
Where they most breed and haunt, I have observed  
The air is delicate.

*Enter LADY MACBETH.*

DUNCAN. See, see, our honour'd hostess ! 10  
The love that follows us sometime is our trouble,  
Which still we thank as love. Herein I teach you

How you shall bid God 'ild us for your pains,  
And thank us for your trouble.

LADY MACBETH. All our service  
In every point twice done, and then done double,  
Were poor and single business to contend  
Against those honours deep and broad wherewith  
Your majesty loads our house : for those of old,  
And the late dignities heap'd up to them,  
We rest your hermits.

DUNCAN. Where's the thane of Cawdor ?  
We coursed him at the heels, and had a purpose 21  
To be his purveyor : but he rides well,  
And his great love, sharp as his spur, hath holp him  
To his home before us. Fair and noble hostess,  
We are your guest to-night.

LADY MACBETH. Your servants ever  
Have theirs, themselves, and what is theirs, in compt,  
To make their audit at your highness' pleasure,  
Still to return your own.

DUNCAN. Give me your hand ;  
Conduct me to mine host : we love him highly,  
And shall continue our graces towards him. 30  
By your leave, hostess. [*Exeunt.*]

SCENE VII.—MACBETH'S *castle.*

*Hautboys and torches. Enter a SEWER, and divers SERVANTS with dishes and service, and pass over the stage. Then enter MACBETH.*

MACBETH. If it were done when 'tis done, then 'twere well  
It were done quickly : if the assassination  
Could trammel up the consequence, and catch,  
With his surcease, success ; that but this blow  
Might be the be-all and the end-all here,

But here, upon this bank and shoal of time,  
 We'd jump the life to come. But in these cases  
 We still have judgement here; that we but teach  
 Bloody instructions, which being taught return  
 To plague the inventor: this even-handed justice 10  
 Commends the ingredients of our poison'd chalice  
 To our own lips. He's here in double trust: *mc = 1*  
 First, as I am his kinsman and his subject,  
 Strong both against the deed; then, as his host,  
 Who should against his murderer shut the door,  
 Not bear the knife myself. Besides, this Duncan  
 Hath borne his faculties so meek, hath been  
 So clear in his great office, that his virtues  
 Will plead like angels trumpet-tongued against  
 The deep damnation of his taking-off; 20  
 And pity, like a naked new-born babe,  
 Striding the blast, or heaven's cherubin horsed  
 Upon the sightless couriers of the air,  
 Shall blow the horrid deed in every eye,  
 That tears shall drown the wind. I have no spur  
 To prick the sides of my intent, but only  
 Vaulting ambition, which o'erleaps itself  
 And falls on the other.

*Enter* LADY MACBETH.

How now! what news?

LADY MACBETH. He has almost supp'd: why have you  
left the chamber?

MACBETH. Hath he asked for me?

LADY MACBETH. Know you not he has? 30

MACBETH. We will proceed no further in this business:

He hath honour'd me of late; and I have bought  
 Golden opinions from all sorts of people,  
 Which would be worn now in their newest gloss,  
 Not cast aside so soon.



Shall be a fume, and the receipt of reason  
 A limbec only : when in swinish sleep  
 Their drenched natures lie as in a death,  
 What cannot you and I perform upon  
 The unguarded Duncan ? what not put upon 70  
 His spongy officers, who shall bear the guilt  
 Of our great quell ?

MACBETH. Bring forth men-children only ;  
 For thy undaunted mettle should compose  
 Nothing but males. Will it not be received,  
 When we have mark'd with blood those sleepy two  
 Of his own chamber, and used their very daggers,  
 That they have done't ?

LADY MACBETH. Who dares receive it other,  
 As we shall make our griefs and clamour roar  
 Upon his death ?

MACBETH. I am settled, and bend up  
 Each corporal agent to this terrible feat. 80  
 Away, and mock the time with fairest show :  
 False face must hide what the false heart doth know.  
 [Exeunt

## ACT SECOND.

SCENE I.—*Inverness. Court of MACBETH'S castle.*

*Enter BANQUO, and FLEANCE bearing a torch before him.*

BANQUO. How goes the night, boy ?

FLEANCE. The moon is down ; I have not heard the clock.

BANQUO. And she goes down at twelve.

FLEANCE. I take't, 'tis later, sir.

BANQUO. Hold, take my sword. There's husbandry in  
 heaven,

Their candles are all out. Take thee that too.



A heavy summons lies like lead upon me,  
 And yet I would not sleep. Merciful powers,  
 Restrain in me the cursed thoughts that nature  
 Gives way to in repose!

*Enter MACBETH, and a SERVANT with a torch.*

Give me my sword.

Who's there ?

10

MACBETH. A friend.

BANQUO. What, sir, not yet at rest ? The king's a-bed :  
 He hath been in unusual pleasure, and  
 Sent forth great largess to your offices :  
 This diamond he greets your wife withal,  
 By the name of most kind hostess ; and shut up  
 In measureless content.

MACBETH. Being unprepared,  
 Our will became the servant to defect ;  
 Which else should free have wrought.

BANQUO. All's well.

I dreamt last night of the three weird sisters : 20  
 To you they have show'd some truth.

MACBETH. I think not of them :  
 Yet, when we can entreat an hour to serve,  
 We would spend it in some words upon that business,  
 If you would grant the time.

BANQUO. At your kind'st leisure.

MACBETH. If you shall cleave to my consent, when 'tis,  
 It shall make honour for you.

BANQUO. So I lose none

In seeking to augment it, but still keep  
 My bosom franchised and allegiance clear,  
 I shall be counsell'd.

MACBETH. Good repose the while !

BANQUO. Thanks, sir : the like to you ! 30

*[Exeunt BANQUO and FLEANCE.]*

MACBETH. Go bid thy mistress, when my drink is ready,  
She strike upon the bell. Get thee to bed.

[Exit SERVANT.]

Is this a dagger which I see before me,  
The handle toward my hand? Come, let me clutch  
thee.

I have thee not, and yet I see thee still.  
Art thou not, fatal vision, sensible  
To feeling as to sight? or art thou but  
A dagger of the mind, a false creation,  
Proceeding from the heat-oppressed brain?  
I see thee yet, in form as palpable  
As this which now I draw.

40

Thou marshall'st me the way that I was going;  
And such an instrument I was to use.  
Mine eyes are made the fools o' the other senses,  
Or else worth all the rest: I see thee still;  
And on thy blade and dudgeon gouts of blood,  
Which was not so before. There's no such thing  
It is the bloody business which informs

Thus to mine eyes. Now o'er the one half-world  
Nature seems dead, and wicked dreams abuse

50

The curtain'd sleep; witchcraft celebrates  
Pale Hecate's offerings; and wither'd murder,  
Alarum'd by his sentinel, the wolf,  
Whose howl's his watch, thus with his stealthy pace,  
With Tarquin's ravishing strides, towards his design  
Moves like a ghost. Thou sure and firm-set earth,  
Hear not my steps, which way they walk, for fear  
Thy very stones prate of my whereabouts,  
And take the present horror from the time,  
Which now suits with it. Whiles I threat, he lives: 60  
Words to the heat of deeds too cold breath gives.

[A bell rings.]

I go, and it is done: the bell invites me.

Hear it not, Duncan, for it is a knell  
That summons thee to heaven or to hell. [Exit.

SCENE II.—*The same.*

*Enter* LADY MACBETH.

LADY MACBETH. That which hath made them drunk hath  
made me bold ;  
 What hath quench'd them hath given me fire. Hark !  
 Peace !  
 It was the owl that shriek'd, the fatal bellman,  
 Which gives the stern'st good-night. He is about it :  
 The doors are open, and the surfeited grooms  
 Do mock their charge with snores : I have drugg'd  
 their possets,  
 That death and nature do contend about them,  
 Whether they live or die.

MACBETH. [*Within.*] Who's there ? what, ho !

LADY MACBETH. Alack, I am afraid they have awaked  
 And 'tis not done : the attempt and not the deed 10  
 Confounds us. Hark ! I laid their daggers ready ;  
 He could not miss 'em. Had he not resembled  
 My father as he slept, I had done 't.

*Enter* MACBETH.

My husband !

MACBETH. I have done the deed. Didst thou not hear a  
 noise ?

LADY MACBETH. I heard the owl scream and the crickets  
 cry.  
 Did not you speak ?

MACBETH. When ?

LADY MACBETH. Now.

MACBETH. As I descended ?

LADY MACBETH. Ay.

MACBETH. Hark!

Who lies i' the second chamber?

LADY MACBETH.

Donalbain. 19

MACBETH. This is a sorry sight. [*Looking on his hands.*]

LADY MACBETH. A foolish thought, to say a sorry sight.

MACBETH. There's one did laugh in 's sleep, and one  
cried "Murder!"

That they did wake each other: I stood and heard  
them:

But they did say their prayers, and address'd them  
Again to sleep.

LADY MACBETH. There are two lodged together.

MACBETH. One cried "God bless us!" and "Amen"  
the other,

As they had seen me with these hangman's hands:

Listening their fear, I could not say "Amen,"

When they did say "God bless us!"

LADY MACBETH. Consider it not so deeply. 30

MACBETH. But wherefore could not I pronounce  
"Amen"?

I had most need of blessing, and "Amen"

Stuck in my throat.

LADY MACBETH. These deeds must not be thought  
After these ways; so, it will make us mad.

MACBETH. Methought I heard a voice cry "Sleep no  
more!

Macbeth does murder sleep"—the innocent sleep,

Sleep that knits up the ravell'd sleeve of care,

The death of each day's life, sore labour's bath,

Balm of hurt minds, great nature's second course,

Chief nourisher in life's feast,—

LADY MACBETH. What do you mean? 40

MACBETH. Still it cried "Sleep no more!" to all the  
house:

“Glamis hath murder'd sleep, and therefore Cawdor  
Shall sleep no more : Macbeth shall sleep no more.”

LADY MACBETH. Who was it that thus cried ? Why,  
 worthy thane,

You do unbend your noble strength, to think  
 So brainsickly of things. Go get some water,  
 And wash this filthy witness from your hand.  
 Why did you bring these daggers from the place ?  
 They must lie there : go carry them, and smear  
 The sleepy grooms with blood.

MACBETH. I'll go no more : 50

I am afraid to think what I have done ;  
 Look on't again I dare not.

LADY MACBETH. Infirm of purpose !

Give me the daggers : the sleeping and the dead  
 Are but as pictures : 'tis the eye of childhood  
 That fears a painted devil. If he do bleed,  
 I'll gild the faces of the grooms withal,  
 For it must seem their guilt.

[*Exit. Knocking within.*]

MACBETH. Whence is that knocking ?

How is't with me, when every noise appals me ?  
 What hands are here ? ha ! they pluck out mine eyes !  
 Will all great Neptune's ocean wash this blood 60  
 Clean from my hand ? No ; this my hand will rather  
 The multitudinous seas incarnadine,  
 Making the green one red.

*Re-enter* LADY MACBETH.

LADY MACBETH. My hands are of your colour, but I  
 shame

To wear a heart so white. [*Knocking within.*] I hear  
 a knocking

At the south entry : retire we to our chamber :  
 A little water clears us of this deed :

How easy is it, then ! Your constancy  
Hath left you unattended. [*Knocking within.*]

Hark ! more knocking :

Get on your nightgown, lest occasion call us 70

And show us to be watchers : be not lost

So poorly in your thoughts.

MACBETH. To know my deed, 'twere best not know my-  
self. [*Knocking within.*]

Wake Duncan with thy knocking ! I would thou  
couldst ! [*Exeunt.*]

SCENE III.—*The same.*

*Enter a PORTER. Knocking within.*

PORTER. Here's a knocking indeed ! If a man were  
porter of hell-gate, he should have old turning the key.  
[*Knocking within.*] Knock, knock, knock ! Who's  
there, i' the name of Beelzebub ? Here's a farmer, that  
hanged himself on th' expectation of plenty : come in  
time ; have napkins enow about you ; here you'll sweat  
for't. [*Knocking within.*] Knock, knock ! Who's  
there, in th' other devil's name ? Faith, here's an equivo-  
cator, that could swear in both the scales against either  
scale ; who committed treason enough for God's sake, yet  
could not equivocate to heaven : O come in, equivocator.  
[*Knocking within.*] Knock, knock, knock ! Who's  
there ? Faith, here's an English tailor come hither, for  
stealing out of a French hose : come in, tailor ; here you  
may roast your goose. [*Knocking within.*] Knock,  
knock ; never at quiet ! What are you ? But this place  
is too cold for hell. I'll devil-porter it no further : I had  
thought to have let in some of all professions, that go  
the primrose way to the everlasting bonfire. [*Knocking  
within.*] Anon, anon ! I pray you remember the porter.  
[*Opens the gate.*]

*Enter MACDUFF and LENNOX.*

MACDUFF. Was it so late, friend, ere you went to bed,  
That you do lie so late? 22

PORTER. Faith, sir, we were carousing till the second  
cock.

MACDUFF. Is thy master stirring?

*Enter MACBETH.*

Our knocking has awaked him; here he comes.

LENNOX. Good morrow, noble sir.

MACBETH. Good morrow, both.

MACDUFF. Is the king stirring, worthy thane?

MACBETH. Not yet.

MACDUFF. He did command me to call timely on him:

I have almost slipp'd the hour.

MACBETH. I'll bring you to him.

MACDUFF. I know this is a joyful trouble to you; 30

But yet 'tis one.

MACBETH. The labour we delight in physics pain.

This is the door.

MACDUFF. I'll make so bold to call,

For 'tis my limited service. [Exit.

LENNOX. Goes the king hence to-day?

MACBETH. He does: he did appoint so.

LENNOX. The night has been unruly: where we lay,  
Our chimneys were blown down, and, as they say,  
Lamentings heard i' the air, strange screams of death;  
And prophesying with accents terrible  
Of dire combustion and confused events 40  
New hatch'd to the woful time: the obscure bird  
Clamour'd the livelong night: some say, the earth  
Was feverous and did shake.

MACBETH. 'Twas a rough night.





*Enter BANQUO.*

O Banquo, Banquo!

Our royal master's murder'd.

LADY MACBETH.

Woe, alas!

What, in our house?

BANQUO.

Too cruel any where.

70

Dear Duff, I prithee, contradict thyself,

And say it is not so.

*Re-enter MACBETH and LENNOX, with ROSS.*

MACBETH. Had I but died an hour before this chance,

I had lived a blessed time; for from this instant

There's nothing serious in mortality:

All is but toys: renown and grace is dead;

The wine of life is drawn, and the mere lees

Is left this vault to brag of.

*Enter MALCOLM and DONALBAIN.*

DONALBAIN. What is amiss?

MACBETH.

You are, and do not know't:

The spring, the head, the fountain of your blood

Is stopp'd; the very source of it is stopp'd.

MACDUFF. Your royal father's murder'd.

MALCOLM.

O, by whom?

LENNOX. Those of his chamber, as it seem'd, had done't:

Their hands and faces were all badged with blood;

So were their daggers, which unwiped we found

Upon their pillows:

They stared, and were distracted; no man's life

Was to be trusted with them.

MACBETH. O, yet I do repent me of my fury,

That I did kill them. *(The Spirits)*

MACDUFF.

Wherefore did you so?

90

MACBETH. Who can be wise, amazed, temperate and  
furious,

Loyal and neutral, in a moment? No man :  
The expedition of my violent love  
Outrun the pauser reason. Here lay Duncan,  
His silver skin laced with his golden blood,  
And his gash'd stabs look'd like a breach in nature  
For ruin's wasteful entrance : there, the murderers,  
Steep'd in the colours of their trade, their daggers  
Unmannerly breech'd with gore : who could refrain,  
That had a heart to love, and in that heart 100  
Conrage to make's love known ?

LADY MACBETH. Help me hence, ho !

MACDUFF. Look to the lady.

MALCOLM. [*Aside to DONALBAIN.*] Why do we hold our  
tongues,

That most may claim this argument for ours ?

DONALBAIN. [*Aside to MALCOLM.*] What should be spoken  
here, where our fate

Hid in an auger-hole, may rush, and seize us ?

Let's away ;

Our tears are not yet brew'd.

MALCOLM. [*Aside to DONALBAIN.*] Nor our strong sorrow  
Upon the foot of motion.

BANQUO. Look to the lady :

[*LADY MACBETH is carried out.*]

And when we have our naked frailties hid,

That suffer in exposure, let us meet, 110

And question this most bloody piece of work,

To know it further. Fears and scruples shake us :

In the great hand of God I stand, and thence

Against the undivulged pretence I fight

Of treasonous malice.

MACDUFF. And so do I.

ALL. So all.

MACBETH. Let's briefly put on manly readiness,  
And meet i' the hall together.

ALL. Well contented.

— [*Exeunt all but MALCOLM and DONALBAIN.*]

MALCOLM. What will you do? Let's not consort with  
them :

To show an unfelt sorrow is an office

Which the false man does easy. I'll to England. 120

DONALBAIN. To Ireland, I ; our separated fortune

Shall keep us both the safer : where we are,

There's daggers in men's smiles : the near in blood,

The nearer bloody.

MALCOLM. This murderous shaft that's shot

Hath not yet lighted, and our safest way

Is to avoid the aim. Therefore to horse ;

And let us not be dainty of leave-taking,

But shift away : there's warrant in that theft

Which steals itself when there's no mercy left.

[*Exeunt.*]

SCENE IV.—*Outside MACBETH'S castle.*

*Enter ROSS with an OLD MAN.*

OLD MAN. Threescore and ten I can remember well :

Within the volume of which time I have seen

Hours dreadful and things strange, but this sore night

Hath trifled former knowings.

ROSS.

Ah, good father,

Thou seest, the heavens, as troubled with man's act,

Threaten his bloody stage : by the clock 'tis day,

And yet dark night strangles the travelling lamp :

Is't night's predominance, or the day's shame,

That darkness does the face of earth entomb,

When living light should kiss it ?

OLD MAN. "Tis unnatural, 10  
 Even like the deed that's done. On Tuesday last,  
 A falcon towering in her pride of place  
 Was by a mousing owl hawk'd at and kill'd.

ROSS. And Duncan's horses—a thing most strange and  
 certain—

Beauteous and swift, the minions of their race,  
 Turn'd wild in nature, broke their stalls, flung out,  
 Contending 'gainst obedience, as they would make  
 War with mankind.

OLD MAN. 'Tis said they eat each other.

ROSS. They did so, to the amazement of mine eyes,  
 That look'd upon 't.

*Enter MACDUFF.*

Here comes the good Macduff. 20

How goes the world, sir, now ?

MACDUFF. Why, see you not ?

ROSS. Is't known who did this more than bloody deed ?

MACDUFF. Those that Macbeth hath slain.

ROSS. Alas, the day !

What good could they pretend ?

MACDUFF. They were suborn'd :

Malcolm and Donalbain, the king's two sons,  
 Are stol'n away and fled, which puts upon them  
 Suspicion of the deed.

ROSS. 'Gainst nature still :

Thrifless ambition, that wilt ravin up  
 Thine own life's means ! Then 'tis most like  
 The sovereignty will fall upon Macbeth. 30

MACDUFF. He is already named, and gone to Scone  
 To be invested.

ROSS. Where is Duncan's body ?

MACDUFF. Carried to Colme-kill,

The sacred storehouse of his predecessors  
And guardian of their bones.

ROSS. Will you to Scone ?

MACDUFF. No, cousin, I'll to Fife.

ROSS. Well, I will thither.

MACDUFF. Well, may you see things well done there :  
adieu !

Lest our old robes sit easier than our new !

ROSS. Farewell, father. 39

OLD MAN. God's benison go with you, and with those  
That would make good of bad and friends of foes !

[*Exeunt.*]

### ACT THIRD.

#### SCENE I.—*Forres. The palace.*

*Enter BANQUO.*

BANQUO. Thou hast it now : king, Cawdor, Glamis, all,  
As the weird women promised, and I fear  
Thou play'dst most foully for't : yet it was said  
It should not stand in thy posterity,  
But that myself should be the root and father  
Of many kings. If there come truth from them—  
As upon thee, Macbeth, their speeches shine—  
Why, by the verities on thee made good,  
May they not be my oracles as well  
And set me up in hope ? But hush, no more. 10

*Sennet sounded. Enter MACBETH, as king ; LADY MACBETH, as queen ; LENNOX, ROSS, LORDS, LADIES, and ATTENDANTS.*

MACBETH. Here's our chief guest.

LADY MACBETH. If he had been forgotten,  
It had been as a gap in our great feast,  
And all-thing unbecoming.

MACBETH. To-night we hold a solemn supper, sir,  
And I'll request your presence.

BANQUO. Let your highness  
Command upon me, to the which my duties  
Are with a most indissoluble tie  
For ever knit.

MACBETH. Ride you this afternoon ?

BANQUO. Ay, my good lord. 19

MACBETH. We should have else desired your good advice,  
Which still hath been both grave and prosperous,  
In this day's council ; but we'll take to-morrow.  
Is't far you ride ?

BANQUO. As far, my lord, as will fill up the time  
'Twi'x't this and supper : go not my horse the better,  
I must become a borrower of the night  
For a dark hour or twain.

MACBETH. Fail not our feast.

BANQUO. My lord, I will not.

MACBETH. We hear our bloody cousins are bestow'd  
In England and in Ireland, not confessing 30  
Their cruel parricide, filling their hearers  
With strange invention : but of that to-morrow,  
When therewithal we shall have cause of state  
Craving us jointly. Hie you to horse : adieu,  
Till you return at night. Goes Fleance with you ?

BANQUO. Ay, my good lord : our time does call upon's.

MACBETH. I wish your horses swift and sure of foot,  
And so I do commend you to their backs.  
Farewell. [Exit BANQUO. 40  
Let every man be master of his time  
Till seven at night ; to make society  
The sweeter welcome, we will keep ourself  
Till supper-time alone : while then, God be with  
you !

[*Exeunt all but MACBETH and an ATTENDANT.*]

Sirrah, a word with you : attend those men  
Our pleasure ?

ATTENDANT. They are, my lord, without the palace gate.

MACBETH. Bring them before us. [*Exit ATTENDANT.*

*15-20* To be thus is nothing ;  
But to be safely thus : our fears in Banquo  
Stick deep ; and in his royalty of nature  
Reigns that which would be fear'd : 'tis much he  
dares, 50

And, to that dauntless temper of his mind,  
He hath a wisdom that doth guide his valour  
To act in safety. There is none but he  
Whose being I do fear : and under him  
My Genius is rebuked, as it is said  
Mark Antony's was by Cæsar. He chid the sisters,  
When first they put the name of king upon me,  
And bade them speak to him ; then prophet-like  
They hail'd him father to a line of kings :  
Upon my head they placed a fruitless crown 60  
And put a barren sceptre in my gripe, —  
Thence to be wrench'd with an unlineal hand,  
No son of mine succeeding. If't be so,  
For Banquo's issue have I filed my mind ;  
For them the gracious Duncan have I murder'd ;  
Put rancours in the vessel of my peace  
Only for them, and mine eternal jewel  
Given to the common enemy of man,  
To make them kings, the seed of Banquo kings !  
Rather than so, come, fate, into the list, 70  
And champion me to the utterance ! Who's there ?

*Re-enter ATTENDANT, with two MURDERERS.*

Now go to the door, and stay there till we call.

[*Exit ATTENDANT.*

Was it not yesterday we spoke together ?

FIRST MURDERER. It was, so please your highness.

MACBETH. Well then, now

Have you consider'd of my speeches ? Know  
That it was he in the times past which held you  
So under fortune, which you thought had been  
Our innocent self : this I made good to you  
In our last conference ; pass'd in probation with  
you,

How you were borne in hand, how cross'd, the instru-  
ments, 80

Who wrought with them, and all things else that might  
To half a soul and to a notion crazed  
Say " Thus did Banquo."

FIRST MURDERER. You made it known to us.

MACBETH. I did so ; and went further, which is now

Our point of second meeting. Do you find  
Your patience so predominant in your nature,  
That you can let this go ? Are you so gossell'd,  
To pray for this good man and for his issue,  
Whose heavy hand hath bow'd you to the grave  
And beggar'd yours for ever ?

FIRST MURDERER. We are men, my liege. 90

MACBETH. Ay, in the catalogue ye go for men ;

As hounds and greyhounds, mongrels, spaniels, curs,  
Shoughs, water-rugs and demi-wolves, are clept  
All by the name of dogs : the valued file  
Distinguishes the swift, the slow, the subtle,  
The housekeeper, the hunter, every one  
According to the gift which bounteous nature  
Hath in him closed, whereby he does receive  
Particular addition, from the bill

That writes them all alike : and so of men. 100

Now if you have a station in the file,  
Not i' the worst rank of manhood, say it,  
And I will put that business in your bosoms



Whose execution takes your enemy off,  
Grapples you to the heart and love of us,  
Who wear our health but sickly in his life,  
Which in his death were perfect.

SECOND MURDERER. I am one, my liege,  
Whom the vile blows and buffets of the world  
Have so incensed that I am reckless what  
I do to spite the world.

FIRST MURDERER. And I another 110  
So weary with disasters, tugg'd with fortune,  
That I would set my life on any chance,  
To mend it or be rid on 't.

MACBETH. Both of you  
Know Banquo was your enemy.

BOTH MURDERERS. True, my lord.

MACBETH. So is he mine, and in such bloody distance  
That every minute of his being thrusts  
Against my near'st of life : and though I could  
With barefaced power sweep him from my sight  
And bid my will avouch it, yet I must not,  
For certain friends that are both his and mine, 120  
Whose loves I may not drop, but wail his fall  
Who I myself struck down : and thence it is  
That I to your assistance do make love,  
Masking the business from the common eye  
For sundry weighty reasons.

SECOND MURDERER. We shall, my lord,  
Perform what you command us.

FIRST MURDERER. Though our lives—

MACBETH. Your spirits shine through you. Within this  
hour at most

I will advise you where to plant yourselves,  
Acquaint you with the perfect spy o' the time,  
The moment on 't ; for 't must be done to-night, 130  
And something from the palace ; always thought

That I require a clearness : and with him—  
 To leave no rubs nor botches in the work—  
 Fleance his son, that keeps him company,  
 Whose absence is no less material to me  
 Than is his father's, must embrace the fate  
 Of that dark hour. Resolve yourselves apart :  
 I'll come to you anon.

BOTH MURDERERS. We are resolved, my lord.

MACBETH. I'll call upon you straight : abide within.

[*Exeunt* MURDERERS.]

It is concluded : Banquo, thy soul's flight, 140  
 If it find heaven, must find it out to-night. [*Exit.*]

SCENE II.—*The palace.*

*Enter* LADY MACBETH *and a* SERVANT.

LADY MACBETH. Is Banquo gone from court ?

SERVANT. Ay, madam, but returns again to-night.

LADY MACBETH. Say to the king, I would attend his  
 leisure

For a few words.

SERVANT. Madam, I will. [*Exit.*]

LADY MACBETH. Nought's had, all's spent,  
 Where our desire is got without content :  
 'Tis safer to be that which we destroy  
 Than by destruction dwell in doubtful joy.

*Enter* MACBETH.

How now, my lord ! why do you keep alone,  
 Of sorriest fancies your companions making ;  
 Using those thoughts which should indeed have died 10  
 With them they think on ? Things without all remedy  
 Should be without regard : what's done is done.  
 MACBETH. We have scotch'd the snake, not kill'd it :

She'll close and be herself, whilst our poor malice  
Remains in danger of her former tooth.

But let the frame of things disjoint, both the worlds  
suffer,

Ere we will eat our meal in fear, and sleep

In the affliction of these terrible dreams

That shake us nightly : better be with the dead,

Whom we, to gain our peace, have sent to peace, 20

Than on the torture of the mind to lie

In restless ecstasy. Duncan is in his grave ;

After life's fitful fever he sleeps well ;

Treason has done his worst : nor steel, nor poison,

Malice domestic, foreign levy, nothing,

Can touch him further.

LADY MACBETH. Come on ;

Gentle my lord, sleek o'er your rugged looks ;

Be bright and jovial among your guests to-night.

MACBETH. So shall I, love ; and so, I pray, be you :

Let your remembrance apply to Banquo ; 30

Present him eminence, both with eye and tongue :

Unsafe the while, that we

Must lave our honours in these flattering streams,

And make our faces visards to our hearts,

Disguising what they are.

LADY MACBETH. You must leave this.

MACBETH. O, full of scorpions is my mind, dear wife !

Thou know'st that Banquo, and his Fleance, lives.

LADY MACBETH. But in them nature's copy's not eterne.

MACBETH. There's comfort yet ; they are assailable ;

Then be thou jocund : ere the bat hath flown 40

His cloister'd flight, ere to black Hecate's summons

The shard-borne beetle with his drowsy hums

Hath rung night's yawning peal, there shall be done

A deed of dreadful note.

LADY MACBETH. What's to be done ?

MACBETH. Be innocent of the knowledge, dearest chuck,  
 Till thou applaud the deed. Come, seeling night,  
 Scarf up the tender eye of pitiful day,  
 And with thy bloody and invisible hand  
 Cancel and tear to pieces that great bond  
 Which keeps me pale! Light thickens, and the crow  
 Makes wing to the rooky wood : 51  
 Good things of day begin to droop and drowse,  
 Whiles night's black agents to their preys do rouse.  
 Thou marvell'st at my words : but hold thee still ;  
 Things bad begun make strong themselves by ill :  
 So, prithee, go with me. [Exeunt.]

SCENE III.—*A park near the palace.*

*Enter three MURDERERS.*

FIRST MURDERER. But who did bid thee join with us?

THIRD MURDERER. Macbeth.

SECOND MURDERER. He needs not our mistrust ; since he  
 delivers

Our offices, and what we have to do,  
 To the direction just.

FIRST MURDERER. Then stand with us.

The west yet glimmers with some streaks of day :  
 Now spurs the lated traveller apace  
 To gain the timely inn, and near approaches  
 The subject of our watch.

THIRD MURDERER. Hark ! I hear horses.

BANQUO. [Within.] Give us a light there, ho !

SECOND MURDERER. Then 'tis he : the rest  
 That are within the note of expectation 10  
 Already are i' the court.

FIRST MURDERER. His horses go about.

THIRD MURDERER. Almost a mile : but he does usually—  
So all men do—from hence to the palace gate  
Make it their walk.

SECOND MURDERER. A light, a light !

*Enter BANQUO, and FLEANCE with a torch.*

THIRD MURDERER. 'Tis he.

FIRST MURDERER. Stand to 't.

BANQUO. It will be rain to-night.

FIRST MURDERER. Let it come down.

*[They set upon BANQUO.*

BANQUO. O, treachery ! Fly, good Fleance, fly, fly, fly !

Thou mayst revenge. O slave !

*[Dies. FLEANCE escapes.*

THIRD MURDERER. Who did strike out the light ?

FIRST MURDERER. Was't not the way ?

THIRD MURDERER. There's but one down ; the son is  
fled.

SECOND MURDERER. We have lost  
Best half of our affair. 21

FIRST MURDERER. Well, let's away and say how much is  
done. *[Exeunt.*

SCENE IV.—*Hall in the palace.*

*A banquet prepared. Enter MACBETH, LADY MACBETH,  
ROSS, LENNOX, LORDS, and ATTENDANTS.*

MACBETH. You know your own degrees ; sit down : at first  
And last the hearty welcome.

LORDS. Thanks to your majesty.

MACBETH. Ourselves will mingle with society

And play the humble host.

Our hostess keeps her state, but in best time

We will require her welcome.

LADY MACBETH. Pronounce it for me, sir, to all our friends,  
For my heart speaks they are welcome.

*Enter FIRST MURDERER to the door.*

MACBETH. See, they encounter thee with their hearts' thanks.

Both sides are even : here I'll sit i' the midst : 10  
Be large in mirth ; anon we'll drink a measure  
The table round. [*Approaching the door.*] There's  
blood upon thy face.

MURDERER. 'Tis Banquo's then.

MACBETH. 'Tis better thee without than he within.

Is he dispatch'd ?

MURDERER. My lord, his throat is cut ; that I did for him.

MACBETH. Thou art the best o' the cut-throats : yet he's good

That did the like for Fleance : if thou didst it,  
Thou art the nonpareil.

MURDERER. Most royal sir,

Fleance is 'scaped. 20

MACBETH. [*Aside.*] Then comes my fit again : I had  
else been perfect,

Whole as the marble, founded as the rock,  
As broad and general as the casing air :  
But now I am cabin'd, cribb'd, confined, bound in  
To saucy doubts and fears.—But Banquo's safe ?

MURDERER. Ay, my good lord : safe in a ditch he bides,  
With twenty trenched gashes on his head ; <sup>plaid</sup>  
The least a death to nature.

MACBETH. Thanks for that.

[*Aside.*] There the grown serpent lies ; the worm  
that's fled

Hath nature that in time will venom breed, 30

No teeth for the present. Get thee gone : to-morrow  
We'll hear ourselves again. [Exit MURDERER.

LADY MACBETH. My royal lord,  
You do not give the cheer : the feast is sold  
That is not often vouch'd, while 'tis a-making,  
'Tis given with welcome : to feed were best at  
home ;  
From thence the sauce to meat is ceremony ;  
Meeting were bare without it.

MACBETH. Sweet remembrancer !  
Now good digestion wait on appetite,  
And health on both !

LENNOX. May't please your highness sit.

*The ghost of BANQUO enters, and sits in MACBETH'S  
place.*

MACBETH. Here had we now our country's honour roof'd,  
Were the graced person of our Banquo present ; 41  
Who may I rather challenge for unkindness  
Than pity for mischance !

ROSS. His absence, sir,  
Lays blame upon his promise. Please 't your highness  
To grace us with your royal company.

MACBETH. The table's full.

LENNOX. Here is a place reserved, sir.

MACBETH. Where ?

LENNOX. Here, my good lord. What is't that moves  
your highness ?

MACBETH. Which of you have done this ?

LORDS. What, my good lord ?

MACBETH. Thou canst not say I did it : never shake 50  
Thy gory locks at me.

ROSS. Gentlemen, rise ; his highness is not well.

LADY MACBETH. Sit, worthy friends : my lord is often thus,

And hath been from his youth : pray you, keep seat ;  
The fit is momentary ; upon a thought

He will again be well : if much you note him,

You shall offend him and extend his passion :

Feed, and regard him not. Are you a man ?

MACBETH. Ay, and a bold one, that dare look on that

Which might appal the devil.

LADY MACBETH.

O proper stuff ! 60

This is the very painting of your fear :

This is the air-drawn dagger which, you said,

Led you to Duncan. O, these flaws and starts,

Impostors to true fear, would well become

A woman's story at a winter's fire,

Authorized by her grandam. Shame itself !

Why do you make such faces ? When all's done,

You look but on a stool.

MACBETH. Prithee, see there ! behold ! look ! lo ! how  
say you ?

Why, what care I ? If thou canst nod, speak too.

If charnel-houses and our graves must send 71

Those that we bury back, our monuments

Shall be the maws of kites.

[Exit GHOST.

LADY MACBETH. What, quite unmann'd in folly ?

MACBETH. If I stand here, I saw him.

LADY MACBETH.

Fie, for shame !

MACBETH. Blood hath been shed ere now, i' the olden  
time,

Ere humane statute purged the gentle weal ;

Ay, and since too, murders have been perform'd

Too terrible for the ear : the time has been,

That, when the brains were out, the man would die,

And there an end ; but now they rise again, 80

With twenty mortal murders on their crowns,



And push us from our stools : this is more strange  
Than such a murder is.

LADY MACBETH. My worthy lord,  
Your noble friends do lack you.

MACBETH. I do forget.

Do not muse at me, my most worthy friends ;  
I have a strange infirmity, which is nothing  
To those that know me. Come, love and health to all ;  
Then I'll sit down. Give me some wine, fill full.  
I drink to the general joy o' the whole table,  
And to our dear friend Banquo, whom we miss ; 90  
Would he were here ! to all and him we thirst,  
And all to all.

~~LOBDS~~ Our duties, and the pledge.

*Re-enter* GHOST.

MACBETH. Avaunt ! and quit my sight ! let the earth  
hide thee !

Thy bones are marrowless, thy blood is cold ;  
Thou hast no speculation in those eyes  
Which thou dost glare with.

LADY MACBETH. Think of this, good peers,  
But as a thing of custom : 'tis no other ;  
Only it spoils the pleasure of the time.

MACBETH. What man dare, I dare ;  
Approach thou like the rugged Russian bear, 100  
The arm'd rhinoceros, or the Hyrcan tiger ;  
Take any shape but that, and my firm nerves  
Shall never tremble : or be alive again,  
And dare me to the desert with thy sword ;  
If trembling I inhabit then, protest me  
The baby of a girl. Hence, horrible shadow !  
Unreal mockery, hence ! [*Exit* GHOST.

Why, so : being gone,  
I am a man again. Pray you, sit still.

LADY MACBETH. You have displaced the mirth, broke  
the good meeting,

With most admired disorder.

MACBETH. Can such things be, 110

And overcome us like a summer's cloud,

Without our special wonder? You make me strange

Even to the disposition that I owe,

When now I think you can behold such sights,

And keep the natural ruby of your cheeks,

When mine is blanch'd with fear.

ROSS. What sights, my lord?

LADY MACBETH. I pray you, speak not; he grows worse  
and worse;

Question enrages him: at once, good night:

Stand not upon the order of your going,

But go at once.

LENNOX. Good night; and better health 120

Attend his majesty!

LADY MACBETH. A kind good night to all!

[*Exeunt all but MACBETH and LADY MACBETH.*]

MACBETH. It will have blood: they say blood will have  
blood:

Stones have been known to move and trees to speak;

Augures and understood relations have

By maggot-pies and choughs and rooks brought forth

The secret'st man of blood. What is the night?

LADY MACBETH. Almost at odds with morning, which is  
which.

MACBETH. How say'st thou, that Macduff denies his person  
At our great bidding?

LADY MACBETH. Did you send to him, sir?

MACBETH. I hear it by the way, but I will send: 130

There's not a one of them but in his house

I keep a servant fee'd. I will to-morrow,

And betimes I will, to the weird sisters:

More shall they speak, for now I am bent to know,  
 By the worst means, the worst. For mine own good  
 All causes shall give way : I am in blood  
 Stepp'd in so far that, should I wade no more,  
 Returning were as tedious as go o'er :  
 Strange things I have in head that will to hand,

Which must be acted ere they may be scann'd. 140

LADY MACBETH. You lack the season of all natures, sleep.

MACBETH. Come, we'll to sleep. My strange and self-  
 abuse

Is the initiate fear that wants hard use :

We are yet but young in deed.

[*Exeunt.*]

SCENE V.—*A heath.*

*Thunder. Enter the three WITCHES, meeting HECATE.*

FIRST WITCH. Why, how now, Hecate ! you look angrily.

HECATE. Have I not reason, beldams as you are,

Saucy and overbold ? How did you dare

To trade and traffic with Macbeth

In riddles and affairs of death ;

And I, the mistress of your charms,

The close contriver of all harms,

Was never call'd to bear my part,

Or show the glory of our art ?

And, which is worse, all you have done

10

Hath been but for a wayward son,

Spiteful and wrathful ; who, as others do,

Loves for his own ends, not for you.

But make amends now : get you gone,

And at the pit of Acheron

Meet me i' the morning : thither he

Will come to know his destiny :

Your vessels and your spells provide,

Your charms and every thing beside.

I am for the air ; this night I'll spend 20  
 Unto a dismal and a fatal end :  
 Great business must be wrought ere noon :  
 Upon the corner of the moon  
 There hangs a vaporous drop profound ;  
 I'll catch it ere it come to ground :  
 And that, distill'd by magic sleights,  
 Shall raise such artificial sprites  
 As by the strength of their illusion  
 Shall draw him on to his confusion :  
 He shall spurn fate, scorn death, and bear 30  
 His hopes 'bove wisdom, grace and fear :  
 And you all know security  
 Is mortals' chiefest enemy.

[*Music and a song within*: "Come away, come away," etc.]

Hark ! I am call'd ; my little spirit, see,  
 Sits in a foggy cloud, and stays for me. [*Exit.*

FIRST WITCH. Come, let's make haste ; she'll soon be  
 back again. [*Exeunt.*

SCENE VI.—*Forres. The palace.*

*Enter LENNOX and another LORD.*

LENNOX. My former speeches have but hit your thoughts,  
 Which can interpret farther : only I say  
 Things have been strangely borne. The gracious  
 Duncan  
 Was pitied of Macbeth : marry, he was dead :  
 And the right-valiant Banquo walk'd too late ;  
 Whom, you may say, if't please you, Fleance kill'd,  
 For Fleance fled : men must not walk too late.  
 Who cannot want the thought, how monstrous  
 It was for Malcolm and for Donalbain  
 To kill their gracious father ? Damned fact ! 10



LENNOX. And that well might  
 Advise him to a caution, to hold what distance  
 His wisdom can provide. Some holy angel  
 Fly to the court of England and unfold  
 His message ere he come, that a swift blessing  
 May soon return to this our suffering country  
 Under a hand accursed !

LORD. I'll send my prayers with him.  
 [Exeunt.]

### ACT FOURTH.

SCENE I.—*A cavern. In the middle, a boiling cauldron.*

*Thunder. Enter the three WITCHES.*

FIRST WITCH. Thrice the brinded cat hath mew'd.

SECOND WITCH. Thrice, and once the hedge-pig whined.

THIRD WITCH. Harpier cries ; 'tis time, 'tis time.

FIRST WITCH. Round about the cauldron go :

In the poison'd entrails throw.

Toad, that under cold stone

Days and nights has thirty-one

Swelter'd venom sleeping got,

Boil thou first i' the charmed pot.

ALL. Double, double, toil and trouble ;

10

Fire burn and cauldron bubble.

SECOND WITCH. Fillet of a fenny snake,

In the cauldron boil and bake ;

Eye of newt and toe of frog,

Wool of bat and tongue of dog,

Adder's fork and blind-worm's sting,

Lizard's leg and howlet's wing,

For a charm of powerful trouble,

Like a hell-broth boil and bubble.

ALL. Double, double, toil and trouble ;

20

Fire burn and cauldron bubble.

THIRD WITCH. Scale of dragon, tooth of wolf,  
 Witches' mummy, maw and gulf  
 Of the ravin'd salt-sea shark,  
 Root of hemlock digg'd i' the dark,  
 Liver of blaspheming Jew,  
 Gall of goat, and slips of yew  
 Sliver'd in the moon's eclipse,  
 Nose of Turk and Tartar's lips,  
 Finger of birth-strangled babe  
 Ditch-deliver'd by a drab,  
 Make the gruel thick and slab :  
 Add thereto a tiger's chaudron,  
 For the ingredients of our cauldron.

30

ALL. Double, double, toil and trouble ;  
 Fire burn and cauldron bubble.

SECOND WITCH. Cool it with a baboon's blood,  
 Then the charm is firm and good.

*Enter HECATE to the other three WITCHES.*

HECATE. O, well done ! I commend your pains ;  
 And every one shall share i' the gains :  
 And now about the cauldron sing,  
 Like elves and fairies in a ring,  
 Enchanting all that you put in.

40

[*Music and a song : " Black spirits," etc.*

[*HECATE retires.*

SECOND WITCH. By the pricking of my thumbs,  
 Something wicked this way comes :  
 Open, locks,  
 Whoever knocks !

*Enter MACBETH.*

MACBETH. How now, you secret, black, and midnight  
 hags !  
 What is't you do ?

ALL. A deed without a name.

MACBETH. I conjure you, by that which you profess, 50  
 Howe'er you come to know it, answer me :  
 Though you untie the winds, and let them fight  
 Against the churches ; though the yesty waves  
 Confound and swallow navigation up ;  
 Though bladed corn be lodged and trees blown down ;  
 Though castles topple on their warders' heads ;  
 Though palaces and pyramids do slope  
 Their heads to their foundations ; though the treasure  
 Of nature's germins tumble all together,  
 Even till destruction sicken ; answer me 60  
 To what I ask you.

FIRST WITCH. Speak.

SECOND WITCH. Demand.

THIRD WITCH. We'll answer.

FIRST WITCH. Say, if thou'dst rather hear it from our  
 mouths,  
 Or from our masters ?

MACBETH. Call 'em, let me see 'em.

FIRST WITCH. Pour in sow's blood, that hath eaten  
 Her nine farrow ; grease that's sweaten  
 From the murderer's gibbet throw  
 Into the flame.

ALL. Come, high or low ;  
 Thyself and office deftly show !

*Thunder.* FIRST APPARITION : *an armed Head.*

MACBETH. Tell me, thou unknown power,—

FIRST WITCH. He knows thy thought :  
 Hear his speech, but say thou nought. 70

FIRST APPARITION. Macbeth ! Macbeth ! Macbeth ! be-  
 ware Macduff ;  
 Beware the thane of Fife. Dismiss me : enough.

[*Descends.*]



MACBETH. Whate'er thou art, for thy good caution  
thanks ;

Thou hast harp'd my fear aright : but one word  
more,—

FIRST WITCH. He will not be commanded : here's another,  
More potent than the first.

*Thunder.* SECOND APPARITION : *a bloody Child.*

SECOND APPARITION. Macbeth ! Macbeth ! Macbeth !

MACBETH. Had I three ears, I'd hear thee.

SECOND APPARITION. Be bloody, bold and resolute ;  
laugh to scorn

The power of man, for none of woman born 80  
Shall harm Macbeth. [*Descends.*

MACBETH. Then live, Macduff : what need I fear of  
thee ?

But yet I'll make assurance double sure,  
And take a bond of fate : thou shalt not live ;  
That I may tell pale-hearted fear it lies,  
And sleep in spite of thunder.

*Thunder.* THIRD APPARITION : *a Child crowned, with  
a tree in his hand.*

What is this,

That rises like the issue of a king,  
And wears upon his baby-brow the round  
And top of sovereignty ?

ALL. Listen, but speak not to't.

THIRD APPARITION. Be lion-mettled, proud, and take no  
care 90

Who chafes, who frets, or where conspirers are :  
Macbeth shall never vanquish'd be until  
Great Birnam wood to high Dunsinane hill  
Shall come against him. [*Descends.*

MACBETH. That will never be :  
 Who can impress the forest, bid the tree  
 Unfix his earth-bound root ? Sweet bodements ! good !  
 Rebellion's head, rise never, till the wood  
 Of Birnam rise ; and our high-placed Macbeth  
 Shall live the lease of nature, pay his breath  
 To time and mortal custom. Yet my heart 100  
 Throbs to know one thing : tell me, if your art  
 Can tell so much : shall Banquo's issue ever  
 Reign in this kingdom ?

ALL. Seek to know no more.

MACBETH. I will be satisfied : deny me this,  
 And an eternal curse fall on you ! Let me know.  
 Why sinks that cauldron ? and what noise is this ?

[*Hautboys.*]

FIRST WITCH. Show !

SECOND WITCH. Show !

THIRD WITCH. Show !

ALL. Show his eyes, and grieve his heart ; 110  
 Come like shadows, so depart !

*A show of eight Kings, the last with a glass in his hand ;*  
*Banquo's Ghost following.*

MACBETH. Thou art too like the spirit of Banquo : down !  
 Thy crown does sear mine eye-balls. And thy hair,  
 Thou other gold-bound brow, is like the first.  
 A third is like the former. Filthy hags !  
 Why do you show me this ? A fourth ! Start, eyes !  
 What, will the line stretch out to the crack of doom ?  
 Another yet ! A seventh ! I'll see no more :  
 And yet the eighth appears, who bears a glass 120  
 Which shows me many more ; and some I see  
 That two-fold balls and treble sceptres carry :  
 Horrible sight ! Now I see 'tis true ;  
 For the blood-bolter'd Banquo smiles upon me,

And points at them for his. *[Apparitions vanish.*  
What, is this so ?

FIRST WITCH. Ay, sir, all this is so : but why

Stands Macbeth thus amazedly ?  
Come, sisters, cheer we up his sprites,  
And show the best of our delights :  
I'll charm the air to give a sound,  
While you perform your antic round,                   130  
That this great king may kindly say  
Our duties did his welcome pay.

*Music. The WITCHES dance, and then vanish, with  
HECATE.*

MACBETH. Where are they ? Gone ? Let this pernicious  
hour  
Stand aye accursed in the calendar !  
Come in, without there !

*Enter LENNOX.*

LENNOX.                            What's your grace's will ?

MACBETH. Saw you the weird sisters ?

LENNOX.                            No, my lord.

MACBETH. Came they not by you ?

LENNOX.                            No indeed, my lord.

MACBETH. Infected be the air whereon they ride,  
And damn'd all those that trust them ! I did hear  
The galloping of horse: who was't came by ?           140

LENNOX. 'Tis two or three, my lord, that bring you word  
Macduff is fled to England.

MACBETH.                          Fled to England !

LENNOX. Ay, my good lord.

MACBETH. *[Aside.]* Time, thou anticipatest my dread  
exploits :

The flighty purpose never is o'ertook  
Unless the deed go with it : from this moment

The very firstlings of my heart shall be  
 The firstlings of my hand. And even now,  
 To crown my thoughts with acts, be it thought and  
 done :

The castle of Macduff I will surprise ; 150  
 Seize upon Fife ; give to the edge o' the sword  
 His wife, his babes, and all unfortunate souls  
 That trace him in his line. No boasting like a fool ;  
 This deed I'll do before this purpose cool :  
 But no more sights !—Where are these gentlemen ?  
 Come, bring me where they are. [*Exeunt.*

SCENE II.—*Fife.* MACDUFF'S castle.

*Enter* LADY MACDUFF, her SON, and ROSS.

LADY MACDUFF. What had he done, to make him fly the  
 land ?

ROSS. You must have patience, madam.

LADY MACDUFF. He had none :  
 His flight was madness : when our actions do not,  
 Our fears do make us traitors.

ROSS. You know not  
 Whether it was his wisdom or his fear.

LADY MACDUFF. Wisdom ! to leave his wife, to leave his  
 babes,

His mansion and his titles, in a place  
 From whence himself does fly ? He loves us not ;  
 He wants the natural touch : for the poor wren,  
 The most diminutive of birds, will fight, 10  
 Her young ones in her nest, against the owl.  
 All is the fear and nothing is the love ;  
 As little is the wisdom, where the flight  
 So runs against all reason.

ROSS. My dearest coz,  
 I pray you, school yourself : but, for your husband,

He is noble, wise, judicious, and best knows  
 The fits o' the season. I dare not speak much further :  
 But cruel are the times, when we are traitors  
 And do not know ourselves ; when we hold rumour  
 From what we fear, yet know not what we fear, 20  
 But float upon a wild and violent sea  
 Each way and move. I take my leave of you :  
 Shall not be long but I'll be here again :  
 Things at the worst will cease, or else climb upward  
 To what they were before. My pretty cousin,  
 Blessing upon you !

LADY MACDUFF. Father'd he is, and yet he's fatherless.

ROSS. I am so much a fool, should I stay longer,  
 It would be my disgrace and your discomfort :  
 I take my leave at once. [Exit.

LADY MACDUFF. Sirrah, your father's dead : 30  
 And what will you do now ? How will you live ?

SON. As birds do, mother.

LADY MACDUFF. What, with worms and flies ?

SON. With what I get, I mean ; and so do they.

LADY MACDUFF. Poor bird ! thou'ldst never fear the net  
 nor lime,  
 The pitfall nor the gin.

SON. Why should I, mother ? Poor birds they are not  
 set for.

My father is not dead, for all your saying.

LADY MACDUFF. Yes, he is dead : how wilt thou do for a  
 father ?

SON. Nay, how will you do for a husband ?

LADY MACDUFF. Why, I can buy me twenty at any  
 market. 40

SON. Then you'll buy 'em to sell again.

LADY MACDUFF. Thou speak'st with all thy wit, and yet,  
 i' faith,  
 With wit enough for thee.

SON. Was my father a traitor, mother ?

LADY MACDUFF. Ay, that he was.

SON. What is a traitor ?

LADY MACDUFF. Why, one that swears and lies.

SON. And be all traitors that do so ?

LADY MACDUFF. Every one that does so is a traitor, and  
must be hanged. 50

SON. And must they all be hanged that swear and lie ?

LADY MACDUFF. Every one.

SON. Who must hang them ?

LADY MACDUFF. Why, the honest men.

SON. Then the liars and swearers are fools ; for there are  
liars and swearers enow to beat the honest men and  
hang up them.

LADY MACDUFF. Now, God help thee, poor monkey !  
But how wilt thou do for a father ? 59

SON. If he were dead, you'd weep for him : if you would  
not, it were a good sign that I should quickly have  
a new father.

LADY MACDUFF. Poor prattler, how thou talk'st !

*Enter a MESSENGER.*

MESSENGER. Bless you, fair dame ! I am not to you  
known,

Though in your state of honour I am perfect.

I doubt some danger does approach you nearly :

If you will take a homely man's advice,

Be not found here ; hence, with your little ones.

To fright you thus, methinks I am too savage ;

To do worse to you were fell cruelty, 70

Which is too nigh your person. Heaven preserve  
you !

I dare abide no longer.

[*Exit.*

LADY MACDUFF. Whither should I fly ?

I have done no harm. But I remember now

I am in this earthly world, where to do harm  
 Is often laudable, to do good sometime  
 Accounted dangerous folly : why then, alas,  
 Do I put up that womanly defence,  
 To say I have done no harm ?—

*Enter MURDERERS.*

What are these faces ?

FIRST MURDERER. Where is your husband ?

LADY MACDUFF. I hope, in no place so unsanctified 80  
 Where such as thou mayst find him.

FIRST MURDERER. He's a traitor.

SON. Thou liest, thou shag-ear'd villain !

FIRST MURDERER. What, you egg !  
 [*Stabbing him.*]

Young fry of treachery !

SON. He has kill'd me, mother :

Run away, I pray you ! [*Dies.*]

[*Exit LADY MACDUFF, crying "Murder !"*]  
*Exeunt MURDERERS, following her.*

SCENE III.—*England. Before the King's palace.*

*Enter MALCOLM and MACDUFF.*

MALCOLM. Let us seek out some desolate shade, and there  
 Weep our sad bosoms empty.

MACDUFF. Let us rather  
 Hold fast the mortal sword, and like good men  
 Bestride our down-fall'n birthdom : each new morn  
 New widows howl, new orphans cry, new sorrows  
 Strike heaven on the face, that it resounds  
 As if it felt with Scotland and yell'd out  
 Like syllable of dolour.

**MALCOLM.** What I believe, I'll wail ;  
 What know, believe ; and what I can redress,  
 As I shall find the time to friend, I will. 10  
 What you have spoke, it may be so perchance.  
 This tyrant, whose sole name blisters our tongues,  
 Was once thought honest : you have loved him well ;  
 He hath not touch'd you yet. I am young ; but some-  
 thing  
 You may deserve of him through me ; and wisdom  
 To offer up a weak, poor, innocent lamb  
 To appease an angry god.

**MACDUFF.** I am not treacherous.

**MALCOLM.** But Macbeth is.  
 A good and virtuous nature may recoil 19  
 In an imperial charge. But I shall crave your pardon ;  
 That which you are, my thoughts cannot transpose :  
 Angels are bright still, though the brightest fell :  
 Though all things foul would wear the brows of  
 grace,  
 Yet grace must still look so.

**MACDUFF.** I have lost my hopes.

**MALCOLM.** Perchance even there where I did find my  
 doubts.

Why in that rawness left you wife and child,  
 Those precious motives, those strong knots of love,  
 Without leave-taking ? I pray you,  
 Let not my jealousies be your dishonours,  
 But mine own safeties. You may be rightly just, 30  
 Whatever I shall think.

**MACDUFF.** Bleed, bleed, poor country :  
 Great tyranny, lay thou thy basis sure,  
 For goodness dare not check thee : wear thou thy  
 wrongs ;  
 The title is affeer'd. Fare thee well, lord .  
 I would not be the villain that thou think'st



For the whole space that's in the tyrant's grasp  
And the rich East to boot.

MALCOLM.

Be not offended :

I speak not as in absolute fear of you.

I think our country sinks beneath the yoke ;

It weeps, it bleeds, and each new day a gash

40

Is added to her wounds : I think withal

There would be hands uplifted in my right ;

And here from gracious England have I offer

Of goodly thousands : but for all this,

When I shall tread upon the tyrant's head,

Or wear it on my sword, yet my poor country

Shall have more vices than it had before,

More suffer and more sundry ways than ever,

By him that shall succeed.

MACDUFF.

What should he be ?

MALCOLM. It is myself I mean : in whom I know

50

All the particulars of vice so grafted

That, when they shall be open'd, black Macbeth

Will seem as pure as snow, and the poor state

Esteem him as a lamb, being compared

With my confineless harms.

MACDUFF.

Not in the legions

Of horrid hell can come a devil more damn'd

In evils to top Macbeth.

MALCOLM.

I grant him bloody,

Luxurious, avaricious, false, deceitful,

Sudden, malicious, smacking of every sin

That has a name : but there's no bottom, none,

60

In my voluptuousness : your wives, your daughters,

Your matrons and your maids, could not fill up

The cistern of my lust, and my desire

All continent impediments would o'erbear

That did oppose my will : better Macbeth

Thau such an one to reign.

MACDUFF. Boundless intemperance  
 In nature is a tyranny ; it hath been  
 The untimely emptying of the happy throne,  
 And fall of many kings. But fear not yet  
 To take upon you what is yours : you may 70  
 Convey your pleasures in a spacious plenty,  
 And yet seem cold, the time you may so hoodwink :  
 We have willing dames enough ; there cannot be  
 That vulture in you, to devour so many  
 As will to greatness dedicate themselves,  
 Finding it so inclined.

MALCOLM. With this there grows  
 In my most ill-composed affection such  
 A stanchless avarice that, were I king,  
 I should cut off the nobles for their lands,  
 Desire his jewels and this other's house : 80  
 And my more-having would be as a sauce  
 To make me hunger more, that I should forge  
 Quarrels unjust against the good and loyal,  
 Destroying them for wealth.

MACDUFF. This avarice  
 Sticks deeper, grows with more pernicious root  
 Than summer-seeming lust, and it hath been  
 The sword of our slain kings : yet do not fear ;  
 Scotland hath foisons to fill up your will  
 Of your mere own : all these are portable,  
 With other graces weigh'd. 90

MALCOLM. But I have none : the king-becoming graces,  
 As justice, verity, temperance, stableness,  
 Bounty, perseverance, mercy, lowliness,  
 Devotion, patience, courage, fortitude,  
 I have no relish of them, but abound  
 In the division of each several crime,  
 Acting it many ways. Nay, had I power, I should  
 Pour the sweet milk of concord into hell,

Uprou the universal peace, confound  
All unity on earth.

MACDUFF. O Scotland, Scotland ! 100

MALCOLM. If such a one be fit to govern, speak :

I am as I have spoken.

MACDUFF. Fit to govern !

No, not to live. O nation miserable,  
With an untitled tyrant bloody-scepter'd !  
When shalt thou see thy wholesome days again,  
Since that the truest issue of thy throne  
By his own interdiction stands accursed,  
And does blaspheme his breed ? Thy royal father  
Was a most sainted king : the queen that bore thee,  
Oftener upon her knees than on her feet, 110  
Died every day she lived. Fare thee well !  
These evils thou repeat'st upon thyself  
Have banish'd me from Scotland. O my breast,  
Thy hope ends here !

MALCOLM. Macduff, this noble passion,

Child of integrity, hath from my soul  
Wiped the black scruples, reconciled my thoughts  
To thy good truth and honour. Devilish Macbeth  
By many of these trains hath sought to win me  
Into his power ; and modest wisdom plucks me  
From over-credulous haste : but God above 120  
Deal between thee and me ! for even now  
I put myself to thy direction, and  
Unspeak mine own detraction ; here abjure  
The taints and blames I laid upon myself,  
For strangers to my nature. I am yet  
Unknown to woman, never was forsworn,  
Scarcely have coveted what was mine own,  
At no time broke my faith, would not betray  
The devil to his fellow, and delight  
No less in truth than life : my first false speaking 130

Was this upon myself : what I am truly,  
 Is thine and my poor country's to command :  
 Whither indeed, before thy here-approach,  
 Old Siward, with ten thousand warlike men,  
 Already at a point, was setting forth.

Now we'll together ; and the chance of goodness  
 Be like our warranted quarrel ! Why are you silent ?

MACDUFF. Such welcome and unwelcome things at once  
 'Tis hard to reconcile.

*Enter a DOCTOR.*

MALCOLM. Well, more anon. Comes the king forth,  
 I pray you ? 140

DOCTOR. Ay, sir ; there are a crew of wretched souls  
 That stay his cure : their malady convinces  
 The great assay of art ; but at his touch,  
 Such sanctity hath heaven given his hand,  
 They presently amend.

MALCOLM. I thank you, doctor. [*Exit DOCTOR.*]

MACDUFF. What's the disease he means ?

MALCOLM. 'Tis call'd the evil ;  
 A most miraculous work in this good king ;  
 Which often, since my here-remain in England,  
 I have seen him do. How he solicits heaven,  
 Himself best knows : but strangely-visited people, 150  
 All swoln and ulcerous, pitiful to the eye,  
 The mere despair of surgery, he cures,  
 Hanging a golden stamp about their necks,  
 Put on with holy prayers : and 'tis spoken,  
 To the succeeding royalty he leaves  
 The healing benediction. With this strange virtue,  
 He hath a heavenly gift of prophecy,  
 And sundry blessings hang about his throne  
 That speak him full of grace.

*Enter* Ross.

MACDUFF. See, who comes here ?

MALCOLM. My countryman ; but yet I know him not. 160

MACDUFF. My ever gentle cousin, welcome hither.

MALCOLM. I know him now : good God, betimes remove  
The means that makes us strangers !

ROSS. Sir, amen.

MACDUFF. Stands Scotland where it did ?

ROSS. Alas, poor country !

Almost afraid to know itself ! It cannot  
Be call'd our mother, but our grave : where nothing,  
But who knows nothing, is once seen to smile ;  
Where sighs and groans and shrieks that rend the air,  
Are made, not mark'd ; where violent sorrow seems  
A modern ecstasy : the dead man's knell 170  
Is there scarce ask'd for who ; and good men's lives  
Expire before the flowers in their caps,  
Dying or ere they sicken.

MACDUFF. O, relation

Too nice, and yet too true !

MALCOLM. What's the newest grief ?

ROSS. That of an hour's age doth hiss the speaker ;  
Each minute teems a new one.

MACDUFF. How does my wife ?

ROSS. Why, well.

MACDUFF. And all my children ?

ROSS. Well too.

MACDUFF. The tyrant has not batter'd at their peace ?

ROSS. No ; they were well at peace when I did leave 'em.

MACDUFF. Be not a niggard of your speech : how goes't ?

ROSS. When I came hither to transport the tidings 181  
Which I have heavily borne, there ran a rumour  
Of many worthy fellows that were out ;  
Which was to my belief witness'd the rather,  
For that I saw the tyrant's power a-foot :

Now is the time of help ; your eye in Scotland  
 Would create soldiers, make our women fight,  
 To doff their dire distresses.

MALCOLM. Be't their comfort  
 We are coming thither : gracious England hath  
 Lent us good Siward and ten thousand men ; 190  
 An older and a better soldier none  
 That Christendom gives out.

ROSS. Would I could answer  
 This comfort with the like ! But I have words  
 That would be howl'd out in the desert air,  
 Where hearing should not latch them.

MACDUFF. What concern they ?  
 The general cause ? or is it a fee-grief  
 Due to some single breast ?

ROSS. No mind that's honest  
 But in it shares some woe, though the main part  
 Pertains to you alone.

MACDUFF. If it be mine,  
 Keep it not from me, quickly let me have it. 200

ROSS. Let not your ears despise my tongue for ever,  
 Which shall possess them with the heaviest sound  
 That ever yet they heard.

MACDUFF. Hum ! I guess at it.

ROSS. Your castle is surprised ; your wife and babes  
 Savagely slaughter'd : to relate the manner,  
 Were, on the quarry of these murder'd deer,  
 To add the death of you.

MALCOLM. Merciful heaven !  
 What, man ! ne'er pull your hat upon your brows ;  
 Give sorrow words : the grief that does not speak  
 Whispers the o'er-fraught heart and bids it break. 210

MACDUFF. My children too ?

ROSS. Wife, children, servants, all  
 That could be found.

MACDUFF. And I must be from thence !  
My wife kill'd too ?

ROSS. I have said.

MALCOLM. Be comforted :  
Let's make us medicines of our great revenge,  
To cure this deadly grief.

MACDUFF. He has no children. All my pretty ones ?  
Did you say all ? O hell-kite ! All ?  
What, all my pretty chickens and their dam  
At one fell swoop ?

MALCOLM. Dispute it like a man.

MACDUFF. I shall do so ; 220  
But I must also feel it as a man :  
I cannot but remember such things were,  
That were most precious to me. Did heaven look on,  
And would not take their part ? Sinful Macduff,  
They were all struck for thee ! naught that I am,  
Not for their own demerits, but for mine,  
Fell slaughter on their souls : heaven rest them now !

MALCOLM. Be this the whetstone of your sword : let grief  
Convert to anger ; blunt not the heart, enrage it.

MACDUFF. O, I could play the woman with mine eyes, 230  
And braggart with my tongue ! But, gentle heavens,  
Cut short all intermission ; front to front  
Bring thou this fiend of Scotland and myself ;  
Within my sword's length set him ; if he 'scape,  
Heaven forgive him too !

MALCOLM. This tune goes manly.  
Come, go we to the king ; our power is ready ;  
Our lack is nothing but our leave. Macbeth  
Is ripe for shaking, and the powers above  
Put on their instruments. Receive what cheer you  
may ;  
The night is long that never finds the day. 240

[*Exeunt.*]

ACT FIFTH.

SCENE I.—*Dunsinane. Ante-room in the castle.*

*Enter a DOCTOR OF PHYSIC and a WAITING-GENTLEWOMAN.*

DOCTOR. I have two nights watched with you, but can perceive no truth in your report. When was it she last walked ?

GENTLEWOMAN. Since his majesty went into the field, I have seen her rise from her bed, throw her nightgown upon her, unlock her closet, take forth paper, fold it, write upon't, read it, afterwards seal it, and again return to bed ; yet all this while in a most fast sleep. 8

DOCTOR. A great perturbation in nature, to receive at once the benefit of sleep and do the effects of watching ! In this slumbery agitation, besides her walking and other actual performances, what, at any time, have you heard her say ?

GENTLEWOMAN. That, sir, which I will not report after her.

DOCTOR. You may to me, and 'tis most meet you should.

GENTLEWOMAN. Neither to you nor any one, having no witness to confirm my speech.

*Enter LADY MACBETH, with a taper.*

Lo you, here she comes ! This is her very guise, and, upon my life, fast asleep. Observe her ; stand close. 20

DOCTOR. How came she by that light ?

GENTLEWOMAN. Why, it stood by her : she has light by her continually ; 'tis her command.

DOCTOR. You see, her eyes are open.

GENTLEWOMAN. Ay, but their sense is shut.



DOCTOR. What is it she does now? Look, how she rubs her hands.

GENTLEWOMAN. It is an accustomed action with her, to seem thus washing her hands: I have known her continue in this a quarter of an hour. 30

LADY MACBETH. Yet here's a spot.

DOCTOR. Hark! she speaks: I will set down what comes from her, to satisfy my remembrance the more strongly.

LADY MACBETH. Out, damned spot! out, I say! One: two: why, then 'tis time to do't. Hell is murky. Fie, my lord, fie! a soldier, and afeard? What need we fear who knows it, when none can call our power to account? Yet who would have thought the old man to have had so much blood in him? ~~My lord,~~

DOCTOR. Do you mark that? 40

LADY MACBETH. The thane of Fife had a wife; where is she now? What, will these hands ne'er be clean? No more o' that, my lord, no more o' that: you mar all with this starting.

DOCTOR. Go to, go to; you have known what you should not.

GENTLEWOMAN. She has spoke what she should not, I am sure of that: heaven knows what she has known.

LADY MACBETH. Here's the smell of the blood still: all the perfumes of Arabia will not sweeten this little hand. Oh, oh, oh! 51

DOCTOR. What a sigh is there! The heart is sorely charged.

GENTLEWOMAN. I would not have such a heart in my bosom for the dignity of the whole body.

DOCTOR. Well, well, well,—

GENTLEWOMAN. Pray God it be, sir.

DOCTOR. This disease is beyond my practice: yet I have known those which have walked in their sleep who have died holily in their beds. 60

LADY MACBETH. Wash your hands ; put on your night-gown ; look not so pale : I tell you yet again, Banquo's buried ; he cannot come out on's grave.

DOCTOR. Even so ?

LADY MACBETH. To bed, to bed ; there's knocking at the gate : come, come, come, come, give me your hand : what's done cannot be undone : to bed, to bed, to bed.  
[Exit.]

DOCTOR. Will she go now to bed ?

GENTLEWOMAN. Directly. 69

DOCTOR. Foul whisperings are abroad : unnatural deeds  
Do breed unnatural troubles : infected minds  
To their deaf pillows will discharge their secrets :  
More needs she the divine than the physician.  
God, God forgive us all ! Look after her ;  
Remove from her the means of all annoyance,  
And still keep eyes upon her. So, good night :  
My mind she has mated, and amazed my sight :  
I think, but dare not speak. 78

GENTLEWOMAN. Good night, good doctor.  
[Exeunt.]

SCENE II.—*The country near Dunsinane.*

*Drum and colours. Enter* MENTEITH, CAITHNESS,  
ANGUS, LENNOX, *and* SOLDIERS.

MENTEITH. The English power is near, led on by Malcolm,  
His uncle Siward and the good Macduff :  
Revenge burn in them ; for their dear causes  
Would to the bleeding and the grim alarm  
Excite the mortified man.

ANGUS. Near Birnam wood

Shall we well meet them ; that way are they coming.

CAITHNESS. Who knows if Donalbain be with his brother ?

LENNOX. For certain, sir, he is not : I have a file

Of all the gentry : there is Siward's son,  
 And many unrough youths, that even now 10  
 Protest their first of manhood.

**MENTEITH.** What does the tyrant ?

**CAITHNESS.** Great Dunsinane he strongly fortifies :  
 Some say he's mad ; others, that lesser hate him,  
 Do call it valiant fury : but, for certain,  
 He cannot buckle his distemper'd cause  
 Within the belt of rule.

**ANGUS.** Now does he feel  
 His secret murders sticking on his hands ;  
 Now ~~minutely~~ <sup>carefully</sup> revolts upbraid his faith-breach ;  
 Those he commands move only in command,  
 Nothing in love : now does he feel his title 20  
 Hang loose about him, like a giant's robe  
 Upon a dwarfish thief.

**MENTEITH.** Who then shall blame  
 His pester'd senses to recoil and start,  
 When all that is within him does condemn  
 Itself for being there ?

**CAITHNESS.** Well, march we on,  
 To give obedience where 'tis truly owed :  
 Meet we the medicine of the sickly weal,  
 And with him pour we, in our country's purge,  
 Each drop of us.

**LENNOX.** Or so much as it needs  
 To dew the sovereign flower and drown the weeds. 30  
 Make we our march towards Birnam.

[*Exeunt marching.*]

SCENE III.—*Dunsinane.* A room in the castle.

*Enter* MACBETH, DOCTOR, and ATTENDANTS.

MACBETH. Bring me no more reports ; let them fly all :  
 Till Birnam wood remove to Dunsinane

*relies on latches*  
 I cannot taint with fear. What's the boy Malcolm ?  
 Was he not born of woman ? The spirits that  
 know

All mortal consequences have pronounced me thus :  
 " Fear not, Macbeth ; no man that's born of woman  
 Shall e'er have power upon thee." Then fly, false  
 thanes,

And mingle with the English epicures :  
 The mind I sway by and the heart I bear  
 Shall never sag with doubt nor shake with fear. 10

*Enter a SERVANT.*

The devil damn thee black, thou cream-faced loon !  
 Where got'st thou that goose look ? *Enter man*

SERVANT. There is ten thousand—

MACBETH. Geese, villain ?

SERVANT. Soldiers, sir.

MACBETH. Go prick thy face and over-red thy fear,  
 Thou lily-liver'd boy. What soldiers, patch ?  
 Death of thy soul ! those linen cheeks of thine  
 Are counsellors to fear. What soldiers, whey-face ?

SERVANT. The English force, so please you.

MACBETH. Take thy face hence. [*Exit SERVANT.*

Seyton !—I am sick at heart,  
 When I behold—Seyton, I say !—This push 20  
 Will cheer me ever, or disseat me now.

I have lived long enough : my way of life  
Is fall'n into the sear, the yellow leaf,  
And that which should accompany old age,  
 As honour, love, obedience, troops of friends,  
 I must not look to have ; but, in their stead,  
 Curses, not loud but deep, mouth-honour, breath,  
 Which the poor heart would fain deny, and dare not.  
 Seyton ! 29

*Enter SEYTON.*

SEYTON. What's your gracious pleasure ?

MACBETH. What news more ?

SEYTON. All is confirm'd, my lord, which was reported.

MACBETH. I'll fight, till from my bones my flesh be hack'd.

Give me my armour.

SEYTON. 'Tis not needed yet.

MACBETH. I'll put it on.

Send out moe horses, skirr the country round ;

Hang those that talk of fear. Give me mine armour. ←

How does your patient, doctor ?

DOCTOR. Not so sick, my lord,

As she is troubled with thick-coming fancies,

That keep her from her rest.

MACBETH. Cure her of that.

Canst thou not minister to a mind diseased, 40

Pluck from the memory a rooted sorrow,

Raze out the written troubles of the brain,

And with some sweet oblivious antidote

Cleanse the stuff'd bosom of that perilous stuff

Which weighs upon the heart ?

DOCTOR. Therein the patient

Must minister to himself.

MACBETH. Throw physic to the dogs, I'll none of it.

Come, put mine armour on ; give me my staff.

Seyton, send out. Doctor, the thanes fly from me.

Come, sir, dispatch. If thou couldst, doctor, cast 50

The water of my land, find her disease,

And purge it to a sound and pristine health,

I would applaud thee to the very echo,

That should applaud again. Pull't off, I say.

What rhubarb, senna, or what purgative drug,

Would scour these English hence ? Hear'st thou of  
them ?

DOCTOR. Ay, my good lord ; your royal preparation  
Makes us hear something.

MACBETH. Bring it after me.

I will not be afraid of death and bane  
Till Birnam forest come to Dunsinane. 60

DOCTOR. [*Aside.*] Were I from Dunsinane away and  
clear,  
Profit again should hardly draw me here. [*Exeunt.*]

SCENE IV.—*Country near Birnam wood.*

*Drum and colours. Enter MALCOLM, old SIWARD and  
his SON, MACDUFF, MENTEITH, CAITHNESS, ANGUS,  
LENNOX, ROSS, and SOLDIERS, marching.*

MALCOLM. Cousins, I hope the days are near at hand  
That chambers will be safe.

MENTEITH. We doubt it nothing.

SIWARD. What wood is this before us ?

MENTEITH. The wood of Birnam.

MALCOLM. Let every soldier hew him down a bough,  
And bear't before him : thereby shall we shadow  
The numbers of our host, and make discovery  
Err in report of us.

SOLDIERS. It shall be done.

SIWARD. We learn no other but the confident tyrant  
Keeps still in Dunsinane, and will endure  
Our setting down before 't.

MALCOLM. 'Tis his main hope : 10  
For where there is advantage to be given,  
Both more and less have given him the revolt,  
And none serve with him but constrained things  
Whose hearts are absent too.

MACDUFF. Let our just censures  
Attend the true event, and put we on  
Industrious soldiership.

SIWARD. The time approaches  
 That will with due decision make us know  
 What we shall say we have and what we owe.  
 Thoughts speculative their unsure hopes relate,  
 But certain issue strokes must arbitrate : 20  
 Towards which advance the war. [*Exeunt, marching.*]

SCENE V.—*Dunsinane. Within the castle.*

*Enter* MACBETH, SEYTON, and SOLDIERS, with drum  
 and colours.

MACBETH. Hang out our banners on the outward walls ;  
 The cry is still “ They come ” : our castle’s strength  
 Will laugh a siege to scorn : here let them lie  
 Till famine and the ague eat them up :  
 Were they not forced with those that should be ours,  
 We might have met them daring, beard to beard,  
 And beat them backward home.

[*A cry of women within.*] What is that noise ?

SEYTON. It is the cry of women, my good lord. [*Exit.*]

MACBETH. I have almost forgot the taste of fears :  
 The time has been, my senses would have cool’d 10  
 To hear a night-shriek, and my fell of hair  
 Would at a dismal treatise rouse and stir  
 As life were in’t : I have supp’d full with horrors ;  
 Direness, familiar to my slaughterous thoughts,  
 Cannot once start me.

*Re-enter* SEYTON.

Wherefore was that cry ?

SEYTON. The queen, my lord, is dead.

MACBETH. She should have died hereafter ;  
 There would have been a time for such a word.  
 To-morrow, and to-morrow, and to-morrow,  
 Creeps in this petty pace from day to day, 20

To the last syllable of recorded time ;  
 And all our yesterdays have lighted fools  
 The way to dusty death. Out, out, brief candle !  
 Life's but a walking shadow, a poor player  
 That struts and frets his hour upon the stage  
 And then is heard no more : it is a tale  
 Told by an idiot, full of sound and fury,  
 Signifying nothing.

*Enter a MESSENGER.*

Thou comest to use thy tongue ; thy story quickly.

MESSENGER. Gracious my lord, 30  
 I should report that which I say I saw,  
 But know not how to do it.

MACBETH. Well, say, sir.

MESSENGER. As I did stand my watch upon the hill,  
 I look'd toward Birnam, and anon, methought,  
 The wood began to move.

MACBETH. Liar and slave !

MESSENGER. Let me endure your wrath, if't be not so :  
 Within this three mile may you see it coming ;  
 I say, a moving grove.

MACBETH. If thou speak'st false,  
 Upon the next tree shalt thou hang alive,  
 Till famine cling thee : if thy speech be sooth, 40  
 I care not if thou dost for me as much.  
 I pull in resolution, and begin  
 To doubt the equivocation of the fiend  
 That lies like truth : " Fear not, till Birnam wood  
 Do come to Dunsinane ; " and now a wood  
 Comes toward Dunsinane. Arm, arm, and out !  
 If this which he avouches does appear,  
 There is nor flying hence nor tarrying here.  
 I 'gin to be a-weary of the sun,  
 And wish the estate o' the world were now undone. 50



Ring the alarum-bell ! Blow, wind ! come, wrack !  
At least we'll die with harness on our back. [*Exeunt.*

SCENE VI.—*Dunsinane. Before the castle.*

*Drum and colours. Enter MALCOLM, OLD SIWARD, MACDUFF, and their army, with boughs.*

MALCOLM. Now near enough ; your leavy screens throw  
down,  
And show like those you are. You, worthy uncle,  
Shall, with my cousin, your right noble son,  
Lead our first battle : worthy Macduff and we  
Shall take upon's what else remains to do,  
According to our order.

SIWARD. Fare you well.

Do we but find the tyrant's power to-night,  
Let us be beaten, if we cannot fight.

MACDUFF. Make all our trumpets speak ; give them all  
breath,

Those clamorous harbingers of blood and death. 10

[*Exeunt.*

SCENE VII.—*Another part of the field.*

*Alarums. Enter MACBETH.*

MACBETH. They have tied me to a stake ; I cannot fly,  
But bear-like I must fight the course. What's he  
That was not born of woman ? Such a one  
Am I to fear, or none.

*Enter YOUNG SIWARD.*

YOUNG SIWARD. What is thy name ?

MACBETH. Thou'lt be afraid to hear it.

YOUNG SIWARD. No ; though thou call'st thyself a hotter name

Than any is in hell.

MACBETH. My name's Macbeth.

YOUNG SIWARD. The devil himself could not pronounce a title

More hateful to mine ear.

MACBETH. No, nor more fearful. 9

YOUNG SIWARD. Thou liest, abhorred tyrant ; with my sword

I'll prove the lie thou speak'st.

[*They fight, and YOUNG SIWARD is slain.*]

MACBETH. Thou wast born of woman.

But swords I smile at, weapons laugh to scorn,

Brandish'd by man that's of a woman born. [*Exit.*]

*Alarums. Enter MACDUFF.*

MACDUFF. That way the noise is: Tyrant, show thy face!

If thou be'st slain and with no stroke of mine,

My wife and children's ghosts will haunt me still.

I cannot strike at wretched kerns, whose arms

Are hired to bear their staves : either thou, Macbeth,

Or else my sword, with an unbatter'd edge,

I sheathe again undeeded. There thou shouldst be ;

By this great clatter, one of greatest note 21

Seems bruted : let me find him, fortune !

And more I beg not. [*Exit. Alarums.*]

*Enter MALCOLM and OLD SIWARD.*

SIWARD. This way, my lord ; the castle's gently render'd :

The tyrant's people on both sides do fight ;

The noble thanes do bravely in the war ;

The day almost itself professes yours,  
And little is to do.

MALCOLM. We have met with foes  
That strike beside us.

SIWARD. Enter, sir, the castle.

[*Exeunt. Alarum.*]

SCENE VIII.—*Another part of the field.*

*Enter* MACBETH.

MACBETH. Why should I play the Roman fool, and die  
On mine own sword? whiles I see lives, the gashes  
Do better upon them.

*Enter* MACDUFF.

MACDUFF. Turn, hell-hound, turn!

MACBETH. Of all men else I have avoided thee:  
But get thee back; my soul is too much charged  
With blood of thine already.

MACDUFF. I have no words:  
My voice is in my sword, thou bloodier villain  
Than terms can give thee out! [*They fight.*]

MACBETH. Thou lovest labour:  
As easy mayst thou the intrenchant air  
With thy keen sword impress as make me bleed: 10  
Let fall thy blade on vulnerable crests;  
I bear a charmed life, which must not yield  
To one of woman born.

MACDUFF. Despair thy charm;  
And let the angel whom thou still hast served  
Tell thee, Macduff was from his mother's womb  
Untimely ripp'd.

MACBETH. Accursed be that tongue that tells me so,

For it hath cow'd my better part of man !  
 And be these juggling fiends no more believed,  
 That palter with us in a double sense ; 20  
 That keep the word of promise to our ear,  
 And break it to our hope. I'll not fight with thee.

MACDUFF. Then yield thee, coward,  
 And live to be the show and gaze o' the time :  
 We'll have thee, as our rarer monsters are,  
 Painted upon a pole, and underwrit,  
 " Here may you see the tyrant."

MACBETH. I will not yield,  
 To kiss the ground before young Malcolm's feet,  
 And to be baited with the rabble's curse.  
 Though Birnam wood be come to Dunsinane, 30  
 And thou opposed, being of no woman born,  
 Yet I will try the last : before my body  
 I throw my warlike shield : lay on, Macduff ;  
 And damn'd be him that first cries " Hold, enough !"  
 [*Exeunt, fighting. Alarums.*]

*Retreat. Flourish. Enter, with drum and colours,*  
 MALCOLM, OLD SIWARD, ROSS, *the other* THANES,  
*and* SOLDIERS.

MALCOLM. I would the friends we miss were safe arrived.

SIWARD. Some must go off : and yet, by these I see,  
 So great a day as this is cheaply bought.

MALCOLM. Macduff is missing, and your noble son.

ROSS. Your son, my lord, has paid a soldier's debt :  
 He only lived but till he was a man ; 40  
 The which no sooner had his prowess confirm'd  
 In the unshrinking station where he fought,  
 But like a man he died.

SIWARD. Then he is dead ?

ROSS. Ay, and brought off the field : your cause of sorrow

. Must not be measured by his worth, for then  
It hath no end.

SIWARD. Had he his hurts before ?

ROSS. Ay, on the front.

SIWARD. Why then, God's soldier he he !

Had I as many sons as I have hairs,  
I would not wish them to a fairer death :  
And so his knell is knoll'd.

MALCOLM. He's worth more sorrow, 50  
And that I'll spend for him.

SIWARD. He's worth no more :

They say he parted well and paid his score :  
And so God be with him ! Here comes newer comfort.

*Re-enter MACDUFF, with MACBETH'S head.*

MACDUFF. Hail, king ! for so thou art : behold, where  
stands

The usurper's cursed head : the time is free :  
I see thee compass'd with thy kingdom's pearl,  
That speak my salutation in their minds ;  
Whose voices I desire aloud with mine :  
Hail, King of Scotland !

ALL. Hail, King of Scotland !

*[Flourish.]*

MALCOLM. We shall not spend a large expense of time  
Before we reckon with your several loves, 61  
And make us even with you. My thanes and kinsmen,  
Henceforth be earls, the first that ever Scotland  
In such an honour named. What's more to do,  
Which would be planted newly with the time,  
As calling home our exiled friends abroad  
That fled the snares of watchful tyranny ;  
Producing forth the cruel ministers  
Of this dead butcher and his fiend-like queen,

Who, as 'tis thought, by self and violent hands      70  
Took off her life ; this, and what needful else  
That calls upon us, by the grace of Grace  
We will perform in measure, time and place :  
So, thanks to all at once and to each one,  
Whom we invite to see us crown'd at Scone.

[*Flourish.*    *Exeunt.*]

## NOTES

*Dramatis Personæ.* This list is not in Ff. It was supplied by Rowe, the earliest of the editors, in essentially its present form ; but thirty-five years earlier the Davenant version (1674) presented a list of "The Persons Names." Shakspeare took the names from the account in Holinshed ; for the minor characters, Ross, Angus, Menteith, Lennox, see especially App., p. 190.

In Ff. the play is divided into acts and scenes, but the location of the scenes is not given. In every instance, however, in which it is at all important for the audience to know the locality, one of the characters says something which gives the necessary information, or—more commonly—we are told beforehand that so and so is in such and such a place, and as soon as we see him, we know where the scene is located.

### ACT I.

#### SCENE I.

This scene, as Coleridge remarks, "strikes the key-note of the whole drama." It creates an atmosphere of mystery and impressiveness ; it awakens the expectation of the audience and prepares it for the awful and swift course of events which follow. If one can trust one's impressions, this effect is due rather to the movement of the verse than to the meaning of the words (*cf.* Introduction, p. xxxiii.).

1. Ff. have an interrogation mark at the end of this line ; but this and the following line seem to contain only one question, for in this play the witches always meet in a storm. According to popular belief the spirits of the air could be most easily summoned in storms. "In Storms of Hail, or Snow, Wind,

Tempest, and Lightning, is accounted amongst magicians, a time for Conjuring at an easie rate." *A Discourse*, etc., in Scot, p. 526.

3. *Hurlyburly*. Singer quotes Baret's *Alvearie*, 1573: "But harke yonder: what hurlyburly or noyse is yonde: what sturre, ruffling, or bruite is that?"

5. To omit *the*, as many editors do, does not improve the metre, but destroys the free rhythmical movement.

7. The metre is here as good as heart could desire; but various efforts have been made to add another syllable to the line. Pope read: "There I go to meet Macbeth;" Jennens: "There we go," etc. Jackson substituted "and greet" for "with." Others insert before *Macbeth* some such word as *great*, *brave*, *bold*, *thane*, etc.

8. Perhaps the cries of the animals serving as familiar spirits to the witches are heard through the roar of the elements; but possibly they are audible only to the witches. *Graymalkin*, originally a name for a gray cat, later became "Grimalkin," which was applied to a cat of any color. "Malkin" is a diminutive of "Maud" or "Mary." According to Clar. Press, "Maukin," the same word, is still used in Scotland for a hare; in the southern part of the United States the name for a hare is "Molly Cotton-tail."

9. *Paddock* means a toad; cf. Middleton's *Witch*, I, ii:—"Look, goody witch, there's a toad in march-pane for you. And here's a spawn or two Of the same paddock-brood too, for your son."

It also meant a frog, as "bull-paddock," "bull-paddy," and "bull-pad" still do in New England; see Rolfe's note on this passage, and *Dialect Notes*, pt. ii, p. 72, and pt. iv, p. 213. This confusion is not strange; cf. the common expression "a toad-frog." Here, of course, these are not ordinary animals, but devils, or familiar spirits, in the form of animals. Reginald Scot, in his *Discoverie of Witchcraft* (1584), ed. Nicholson, p. 8, says: "Some say they [witches] can keepe divels and spirita in the likenesse of todes and cata;" cf. also pp. 163, 164, 166, 168, 315, 380, and see the extracts from *The Witches of St. Osees*, *ib.*, p. 544, for spirits in the form of white, gray, and black cats. But, indeed, the superstition was universal and is still widespread.

9-11. In Ff. these lines are assigned to all the witches to-



gether. Hunter suggested the arrangement given in the text, and has been followed by most modern editors. It seems certainly right, but it is worth noting that in the version ascribed to Davenant the arrangement is that of Ff. If it were certain that the author of that version had ever seen *Macbeth* played by Shakspeare's company, this would settle the question ; but there are other indications that the author—whether Davenant or someone else—had never had this advantage, and that stage tradition, which is usually so lasting, failed in this play. Downes, who was prompter to Davenant's company for many years, says (*Roscious Angl.*, p. 21) that their rendition of *Hamlet* was in accord with Shakspeare's own instructions, at third-hand ; does his silence in regard to *Macbeth* mean that of it they had not the Shakspearean tradition ?

9. *Anon* means "immediately" ; it was the ordinary reply to a call, and was used by tapsters and waiters in inns, like the modern "coming" ; cf. the amusing joke which Prince Hal and Poins play on Francis in 1 *Henry IV*, II, iv. Like all words originally meaning "without delay," it finally came to mean "after a while" ; cf. "presently," "directly," "in a moment," etc.

10. Rolfe quotes Spenser, *Faerie Queene*, IV, viii, 32 : "Then faire grew foule, and foule grew faire in sight."

11. Abbott (*Gr.*, § 466) unnecessarily reduces *Hover* to one syllable by softening the *v*.

## SCENE II.

On the authenticity of this scene see the Introduction, pp. xx f. Whether written by Shakspeare or not, its general construction shows the hand of a skilful playwright. The two campaigns of Holinshed's story (see Appendix, pp. 181-183), covering apparently several months, are brought within a single day, partly to secure rapidity of movement, but mainly in order that our interest in *Macbeth* may be aroused. We no sooner learn from the wounded sergeant that *Macbeth* has defeated the rebels in a desperate contest, than we hear that he has been attacked by another enemy with fresh supplies of men ; and that, though he meets this assault bravely with his wearied troops, the issue is still doubtful. While our interest is thus aroused, comes Ross and announces the

second victory. The bestowal of Cawdor's dignities upon Macbeth fixes our attention upon him, and completes our preparation for the meeting promised by the witches.

**MALCOLM.** The presence of Malcolm in this scene, and the allusion to his part in the campaign, seem to be due to two passages in Holinshed where Malcolm's name has apparently crept in by mistake; *cf.* App., pp. 181, 182. Holinshed was probably thinking of Duncan's predecessor, who also had fought with Sweno; but see p. 175 for another defeated Malcolm.

**SERGEANT.** *Ff.* have *Captain* here, but *Sergeant* in the text, l. 3. The latter must be right; but surely it is unnecessary to suppose, as Steevens does, that he was suggested by the sergeant-at-arms sent as a messenger to Macdowald (App., p. 180).

5 *ff.* On the metre, see Introduction, p. xxxiv.

9. *Choke their art.* *Choke* does sometimes mean "to drown," but that is not the figure here. This merely means that each interferes with the other. Of course, in the case of the swimmers, drowning may be the result, but that is not to the point. *N. E. D., s. v.*, quotes Bacon, *Sylva Sylvarum*, § 502: "Else you will choake the spreading of the fruit."

*Macdonwald* is perhaps a combination of the names Macdowald (App., p. 181) and Donwald (*ib.*, pp. 176 *ff.*).

10. *For* = because; *to that* = to that end; see Abbott, § 186, and Schmidt, p. 1234, col. 2. The whole phrase, *For to that*, has been taken to mean "because," but that is impossible.

12. *Western isles.* Holinshed, *The Historie of Scotland in Chronicles*, ed. 1807, v, 37: "This Rothsay . . . transported ouer certeine numbers of them [the Scots] into the Iles ancientlie called Ebonides, afterwards Hebrides, but now by the Scots, the westerne Iles bicause they lie on the west halfe of Scotland." Harrison, *The Description of Scotland, ib.*, v, 16: "In the Irish sea, betwixt Ireland and Scotland are fortie and thrée Iles, whereof some are thirtie miles long, diuers twelue, and others more or lesse. These are called by some writers Euboniæ, and by others Hebrides. But the principall of them all is that of Man. . . . North from the Ile of Man lieth Arran. . . . From Arran we go to Hellow and Rothesay, which lster is so named of the Scot, which brought the Scots first out of Ireland into Britaine."

13. According to Holinshed (App., p. 181), the *kerns* and *gallowlasses* came from Ireland. Gallowlasses were heavy-armed foot-soldiers, equipped with coat of mail, helmet, long sword, and axe. Kerns were light-armed foot-soldiers, and fought with bearded javelins and short daggers; cf. Hunter's quotation from Ware, *ap. Variorum*, p. 10.

14. Ff. have *quarry*. Some editors wish to retain it in the sense of "prey," from its use, in hunting, for the "heap of game." Others take *quarry* or *quarrel* in the sense of "square-headed bolt of a cross-bow." Johuson read *quarrel*, and explained it as "cause" or "occasion of a quarrel." But Fortune may smile on an undertaking; why not on a quarrel? Cf. App., p. 181.

15. The fickleness of Fortune is the reason for the opprobrious epithet.

19. *Minion* = favorite; cf. 1 *Henry IV*, I, i, 83: "A son . . . Who is sweet Fortune's minion and her pride." Later—because the favorites of great men were likely to be sycophants and tools—the word acquired its present meaning. *Valour* is personified, just as *Fortune* is; perhaps it would be well to indicate this by capitals. Cf. App., p. 181.

21. The antecedent of *which* is *Macbeth*; for numerous examples of *which*, where modern usage requires *who*, see Schmidt, *s. v. Shake hands* and *bid farewell* mean nothing more than "leave"; Clar. Press quotes Lyly, *Euphues*, ed. Arber, p. 75: "You would inveigle me to shake hands with chastitie." Cf. also, Middleton, *The Witch*, III, ii: "Yet you may find a kind and peaceful sister of me, If you desist here and shaks hands with folly."

22. A few editors wish to substitute *nape* for *navel*, partly because no other instance of *navel*, meaning "navel," is known, and partly because such a blow seems impossible. But the old reading is confirmed by other passages; Steevens cites: "Then from the navel to the throat at once He ripp'd old Priam."—*Dido, Queene of Carthage*, ed. Bullen, Act II, l. 256. Boswell adds: "I will rip you from the navel to the chin."—Shadwell, *The Libertine*. But this latter may be due to the influence of the present passage, as may perhaps: "Draw it, or I'll rip thee down from neck to navel."—Middleton, *The Witch*, V, i.

23. Cf. App., p. 182.

24. *Cf.* App., p. 180, for the relationship.

25. From the east? or from the vernal equinox? 'Gins is printed in F<sub>1</sub> with an apostrophe, as if from *begins*, and so it may be; but even in Chaucer *gan do*, which ought to mean, and usually means "did do," sometimes—probably influenced by *began*—means "began to do."

31. *Surveying vantage* = perceiving his opportunity, or watching for a favorable opportunity. The same phrase with a somewhat different meaning occurs in *Richard III*, V, iii, 15: "Let us survey the vantage of the field." For Holinshed's account of the campaign against Sweno, *cf.* App., pp. 182 f.

34. For metre, *cf.* Introduction, p. xxxiv.

37. No other example of *crack* = load, charge, is known; but it is common in the sense of the noise of a cannon; Malone quotes: "But yet as harmeles and without effect, As is the eccho of a Cannons crack Discharged against the battlements of heaven."—*The Troublesome Raigne of John King of England*, in Hazlitt's *Shakespeare's Lib.*, pt. 2, vol. i, p. 273.

38. Some editors put these words in the preceding line; others put them in the line following.

39. *Doubly redoubled*. The Elizabethans were rather fond of such combinations; several examples are given in *Variorum*; they could be increased almost indefinitely.

41. *Memorize another Golgotha* = make another scene of bloodshed as memorable as that of the Crucifixion.

44. *So . . . as*. *Cf.* Abbot, § 275, and Mätzner, *Englische Grammatik*, iii, 531 ff. With negatives we still use *so . . . as*.

46. *Enter Ross*. Ff. have *Enter Rosse and Angus*. If Angus enters with Ross, he perhaps does not come from the battle-field with him, but merely ushers him in; for the remarks to and about Ross are in the singular number. *Thane*. "From A. S. þegn = a servant, and then technically, the king's servant, an A. S. nobleman inferior in rank to an eorl and ealdorman. Ultimately the rank of thegn became equivalent to that of eorl."—Clar. Pr. *Cf.* V, viii, 62–64.

47. *A haste*. F<sub>2</sub>F<sub>3</sub>F<sub>4</sub> omit *a*.

48. *Seems*. Johnson: "Shakespeare undoubtedly said '*teems*,' i. e., like one *big with* something of importance." The Davenant version (1674) has *comes*. Clar. Pr. retains *seems*, explaining:

“Whose appearance corresponds with the strangeness of his message. For the general sense, *cf.* *Richard II*, III, ii, 194 f.” For the locution, *cf.*: “Nothing was omitted that might seeme to serve for celebration of that Feast and Triumph.”—Stowe, *Annals*, 1621, p. 828.

49. *From Fife*. At least ninety miles as the crow flies,—a good ride for an afternoon after a battle! But, as Daniel points out, the scene of battle (*i. e.*, Fife) is supposed to be within earshot of Forres.

50. *Flout the sky*. Malone: “The colours idly flapped about, serving only to cool the conquerors instead of being proudly displayed by their former possessors. *Cf.* *King John*, V, i, 72.” Elwin: “The Norweyan banners flout or insult the sky, whilst raised in the pride of expected victory. . . . *And fan* is metaphorically used for chill them with apprehension.”

54. On the inconsistencies regarding Cawdor, see Introduction, p. xxi.

55. Some of the older commentators charged Shakspeare with ignorance of mythology in making *Bellona* wife to the god of war; but, as Douce says, “Shakespeare has not called Macbeth the *God of War*, and there seems to be no great impropriety in poetically supposing that a warlike hero might be newly married to the Goddess of War.” Clar. Pr.: “The phrase was perhaps suggested by an imperfect recollection of Virgil’s *Æneid*, iii, 319: ‘Et Bellona manet te pronuba.’” *Cf.* *King James*, *A Speech in Parliament, Monday, 19 March, 1603*, in his *Workes*, ed. 1616, p. 489: “And since the successe was happie of the Saxons kingdomes being conquered by the speare of Bellona,” etc.

*Lapp’d in proof*; for *proof* = armor tested and found impenetrable, *cf.* *Richard III*, V, iii, 219 f.: “Ten thousand soldiers Armed in proof”; for *lapped*, *cf.* “lapt in a (his) Liverie,” *The Servingmans Comfort*, Roxb. Lib., pp. 107, 133, 136.

56. *Confronted him with self-comparisons* = opposed to him what could compare with him, or was as good as he.

57. Ff. put the comma after *point*. The reason for changing is that *rebellious* would have to be taken to mean “opposing, resisting assault,”—which, according to Clar. Pr., is contrary to Shakspeare’s usage.

58. *Lavish* = “unrestrained, insolent.”

60. *That* expresses result, just as *so that* does in modern English. Abbot, § 283, says, "*So* before *that* is often omitted"; perhaps it would be better to say, "is often not inserted." In Elizabethan English *that* expressed a large number of conjunctive relations; often the particular relation was more exactly defined by the addition of some such word as *so*, *in*, but often it was left to be inferred from the context.

61. Steevens asks: "Could it have been necessary for Ross to tell Duncan the name of his old enemy, the King of Norway?" No; but it was necessary to tell the audience.

*The Norways' King*; the name of a country was sometimes used in the plural to denote the inhabitants; cf. Peele, *The Battle of Alcazar*, Act IV, l. 10 (ed. Bullen, i, p. 273): "Lusty men, courageous Portugals," and also *ib.*, pp. 269, 275, 280, 293, 294.

*Composition* = terms of peace; cf. *Measure for Measure*, I, ii, 2: "If the duke with the other dukes come not to composition with the King of Hungary, why then all the dukes fall upon the king."

62. Cf. App., p. 182.

64. Clar. Pr.: "A great anachronism. The dollar was first coined about 1518, in the Valley of St. Joachim, in Bohemia, whence its name, 'Joachim's-thaler'; 'thaler,' 'dollar.'"

65. Clar. Pr.: "Nothing is said by Holinshed of the thane of Cawdor's having assisted the Norwegian invaders." This is true, but he distinctly mentions treason as Cawdor's crime and Forres as the place of condemnation; cf. App., p. 183.

66. *Bosom interest* = Close and intimate affection; cf. *Merchant of Venice*, III, iv, 17: "Being the bosom lover of my lord."

*Present* = immediate; cf. *Comedy of Errors*, V, 176: "Unless you send some present help, Between them they will kill the conjurer."

68. *I'll see it done*. Ross promises to arrange for both the execution of Cawdor and the notification of Macbeth. Apparently he reserves for himself the latter; cf. note on I, iv, 2.

### SCENE III.

On the authenticity of the first thirty-seven lines see Introduction, p. xxi.

2. *Killing swine*; witches were accused then, as now, of killing not only swine but all sorts of domestic animals. The thirteenth charge against them, reported by Reginald Scot, is that "They kill mens cattell." *Discoverie of Witchcraft*, p. 26. In his dedicatory epistle to Sir Thomas Scot, he represents the typical accuser of an old woman as saying: "Finallie she said she would be even with me: and soone after my child, my cow, my sow, or my pullet died, or was strangellie taken"; *ib.*, p. xiii.

*Aroint*; there is scarcely another word in the language for which a larger number of absurd etymologies have been proposed than for this. The meaning is clear enough; *cf.* *King Lear*, III, iv, 129; the origin is entirely unknown; *cf.* *N. E. D.*, s. v.

*Rump-fed*; Colepepper: "An insult on the poverty of the woman who had called her a witch, . . . as not being able to procure better food than offal,"—kidneys, rumps, etc., being sold by cooks to the poor. Clar. Pr.: "Fed on the best joints, pampered." Nares and Schmidt define it as "fat-rumped"; and a friend of Dyce's suggested "nut-fed." I prefer the Clar. Pr. interpretation.

*Ronyon*; originally a "scabby or mangy woman"; in Elizabethan times, perhaps, merely a vague term of abuse.

8. Steevens quotes *Newes from Scotland* (1591): "And that they [two hundred witches] altogether went by sea, each one in a riddle or sieve." According to Scot, *Discoverie of Witchcraft*, p. 8: "They can go in and out at awger holes, and saile in an egge shell, a cockle or muscle shell, through and under the tempestuous seas."

9. *A rat without a tail*. Steevens says: "It should be remembered (as it was the belief of the times) that though a witch could assume the form of any animal she pleased, the tail would still be wanting." This is inaccurate in two respects: in the first place, the belief was only that there would be some defect in the form by which it could be recognized as the product of demonic art; in the second, there are many recorded instances of such forms in which no defect could be detected; *cf.* Boguet, *Discours des Sorciers*, ed. 1608, pp. 340, 361, and Delrio, *Disq. Magic.*, lib. ii, *quæst.* xxviii, *sect.* iii.

10. Clar. Pr.: "She threatens to gnaw through the hull of the *Tiger* and make her spring a leak." Paton: "It was evidently

to the destruction of the *Tiger's rudder* that she intended to apply her energies." Perhaps such a threat loses nothing in impressiveness by being vague.

11. Witches were supposed to control the winds. Hunter cites from Harington's *Orlando Furioso*, notes on book xxxviii, that "Sorcerers near the North Sea used to sell the wind to sailors in glasses." Traces of this belief still exist in America.

17. *Card* = either the dial of the compass, or the chart. Hunter: "In Sir Henry Mainwaring's *Seaman's Dictionary*, 1670, p. 20, 'a *card*, or *sea-card*' is said to be 'a geographical description of coasts, with the true distances, heights, and courses, or winds, laid down on it; not describing any inland, which belongs to maps.'"

18-23. Cf. App., p. 176.

20. *Pent-house*, is a corruption, by popular etymology, of the French *appentis*, *pentis*, "a shed, a lean-to," just as *Charter-house*, the famous London school, is a corruption of *Chartreuse*, the monastery (of the Carthusian order) formerly located there. The commentators quote examples of *pent-house* used of the eyebrows, but here, of course, the lids are meant.

21. *Forbid* = under a curse; cf. "If she say . . . she have killed a cow, bewitched butter, infeeble a child, forespoken hir neighbor," etc.—Scot, *Discoverie*, p. 45.

22. *Se'nnights*; cf. "fortnights."

23. Apparently *peak* was not understood in 1674; the Davenant version has, instead of it, *waste*.

32. *The weird sisters*; Fl. have *weyward*, probably merely an attempt to represent the pronunciation. The passage in Holinshed (App., p. 183) is decisive. On the character of these beings, and the designation of them as witches, see the Introduction, pp. xxiv. ff.

33. *Posters of the sea and land*; for the verb cf. Milton, *Sonnets*, xv. 12, 13: "Thousands at his bidding speed, And post o'er land and ocean without rest."

38. *Enter MACBETH and BANQUO*. The sound of the drum (l. 30) indicates that Macbeth and Banquo are not unaccompanied, as Holinshed represents them (cf. App., p. 183), although their attendants are not mentioned in the stage directions or the text.

*So foul and fair a day*, can hardly be applied, as Clar. Pr. applies



it, to "a day changing so suddenly from fine to stormy, the storm being the work of witchcraft"; for we should then expect the adjectives in reversed order. Elwin says: "*Foul* with regard to the weather, and *fair* with reference to his victory." Holinshed says that Macbeth and Banquo were "sporting by the way"; and Shakspeare seems to have intended this remark as the concluding sentence of a conversation full of the good-humor and fine spirits that come from success. That the words recall to the audience the words of the witches, has no bearing upon the tone in which Macbeth uttered them.

39. The form of Banquo's question reminds one that in the rural districts of Virginia, a native never asks, "How far is it to N?" but always "How far do you *call* it to N?"

*Forres*; Ff. have *Soris*, and so, queerly enough, has the Davencant version (1674). Is the latter fact an indication that it was so pronounced on the Restoration stage? This version differs too greatly from F, to admit of the latter having been used as copy for the printer. If so pronounced, was this because Davenant's company had not the Shakspearean tradition of *Macbeth*, or because Shakspeare's company also pronounced it "*Soris*"?

41. *Cf.* App., p. 183.

43. *Question*, in Elizabethan English, often means "speak to"; *cf.* 1 *Henry IV*, I, iii, 47: "With many holiday and lady terms He questioned me."

46. *Beards*; Staunton quotes Beaumont and Fletcher's *Honest Man's Fortune*, II, i: "And the women that Come to us for disguises must wear beards; And that's, they say, a token of a witch."

48. *Glamis*. Seymour: "This is, in Scotland, always pronounced as a monosyllable, with the open sound of the first vowel, as in *alms*." In Shakspeare it is always pronounced as a dissyllable; *cf.* I, v, 14, 53; II, ii, 42; III, i, 1, and the present passage, in which there must be a final weak syllable to make the metre agree with that of the two following lines. From Holinshed, where it is spelled "*Glammis*," Shakspeare would certainly infer it to be dissyllabic.

53. *Fantastical*. Johnson: "That is, creatures of the *fantasy* or imagination." Furness calls attention to the word in Holinshed, App., p. 183. It may also be mentioned that in witch and

spirit lore it was applied to the bodies (of air and cloud) assumed by spirits to render themselves visible to mortals, or for purposes of deception; *cf.* Walter Map, *de Nugis Cur.*, dist. ii, capp. 11-14; Delrio, *Disq. Magic.*, 301, 302; and Scot, *Discoverie*, p. 33.

54. *Show* = appear; *cf.* I, ii, 15.

56. Steevens cites *Twelfth Night*, III, iv, 379: "My having is not much."

57. *Withal* = therewith, with it. Other meanings are: (a) "together with it, at the same time," *cf.* *Taming of the Shrew*, I, ii, 82: "Nothing comes amiss, so money comes withal"; (b) "besides," *cf.* *Macbeth*, IV, iii, 41: "I think withal, there would be hands uplifted in my right"; (c) "with," *cf.* I, v, 29, and II, i, 15: "This diamond he greets your wife withal." See Schmidt for other examples; he puts (a) and (b) together.

60, 61. Instances of the "respective construction" are not uncommon in Shakspeare; *cf.* II, iii, 46, 47, and perhaps 92, 93 of the present scene. In the Davenant version (1674) this is reduced to the prosaic: "Who neither beg your favour, nor fear your hate."

65. *Lesser*, really a double comparative, as also are "worsen" and "nearer;" *cf.* Sweet, *A New Engl. Gr.*, §§ 1048, 1050, 1051.

71. *Cf.* App., p. 183. According to Holinshed, the name of Macbeth's father was Sinell; according to Fordun, *Scotichronicon*, Finele (= Finlach, Finleg, Finlay); confusion of *f* and *s* explains the difference; *cf.* note on l. 39 above.

72, 73. Inconsistent with I, ii, 53 f.; *cf.* Introduction, p. xxi.

74. *Prospect of belief* = the visual field of belief. "The eye of honour," *Merchant of Venice*, I, i, 137, is a somewhat similar phrase.

76. *Owe* = "have," the original meaning of the word; common in Shakspeare; *cf.* I, iv, 10; III, iv, 113.

80. *Of*. Here the partitive expression is directly dependent on the verb; *cf.* *Winter's Tale*, IV, iv, 217: "You have of these pedlars;" see Schmidt, *s. v.*

81. Shakspeare never uses *corporeal* or *incorporeal*; for the former, *corporal* was the usual form in his day; *cf.* Scot, *Discoverie*, pp. 309, 397, 414, 426. Similarly the distinction between *human* and *humane* was not then observed; *cf.* III, iv, 76.

84. *On*; one of the many instances of difference between the

Elizabethan use of prepositions and the Victorian; *cf.* *Tempest*, IV, 157: "Such stuff as dreams are made on," and *Hamlet*, IV, v, 199, 200. *Insane root*; clearly some herb productive of hallucinations; and therefore most of the suggestions of the commentators (including the "mekilwort berries" of Holinshed, App., p. 182) are out of the question. Steevens quotes Greene's *Never too Late*: "You have eaten of the roots of hemlock, that makes men's eyes conceit unseenu objects." Whether the hemlock really has this property, is not at all to the point; that it was believed to have it, is all sufficient. The proper books to consult for Shakspeare's "science" are not the latest treatises of to-day, but sixteenth century hand-books and collections of folk-lore.

86 ff. *Cf.* App., p. 183.

91. *Rebels*, some editors read *rebel's*; there is no apostrophe in Ff. It makes little difference, as the Norwegians were not rebels; and *personal venture* is of itself enough to distinguish the particular act of Macbeth.

92. *Do contend*. This is clear enough in general meaning, but confused in construction. "There is such a conflict in the King's mind that he knows not whether wonder ought to be his or praise thine."

93. *That* = that contention.

96. *Nothing* = not at all,—common in Shakspeare. *Afeard*; common in early modern English, and still in use as a provincialism; it is not the same word as *afraid*, one being the *pp.* of the verb *afear*; the other the *pp.* of the verb *afray* (*affray*).

97. *Hail*; Ff. have *tale*, and in the next line *Can* instead of *Came*. *Came* is certainly right, but it is difficult to decide in regard to the former word. *As thick as hail* is, of course, the commonest of expressions, whereas no other example has been found of *as thick as tale*. On the other hand, the latter has the advantage of not being commonplace, and is legitimate enough if *tale* be taken in the sense of "count," and *thick* in the sense of "rapidly"; *cf.* *speaking thick* = "speaking rapidly," 2 *Henry IV*, II, iii, 24. But the majority of the editors prefer *hail*.

100. *We are sent*. Hunter wished to insert *not*.

104. *Earnest*. *N. E. D.*: "Money . . . paid as an instalment, especially for the purpose of securing a bargain or contract.

Also *figuratively*, a foretaste, instalment, pledge of anything afterwards to be received in greater abundance." Cf. l. 132, below.

106. *Addition* = title ; cf. Schmidt, *s. v.* "Addition, 5."

108. *Why do you dress me in borrowed robes?* Hunter thinks this is to be taken literally, and implies an actual investiture upon the stage similar to that of Sir David Murray as Lord Scone in 1605. There is no trace of this rather elaborate ceremony in the stage directions ; it made no impression on the mind of Dr. Forman ; and, indeed, one may doubt whether, if the ceremony had actually been performed, Macbeth would have spoken of "borrowed robes."

109 ff. On the inconsistencies of this with previous accounts of Cawdor, cf. *Introd.*, p. xxi.

112. *Line* = reinforce, as a garment is strengthened by lining ; cf. *Henry V*, II, iv, 7: "To line and new repair our towns of war With men of courage and with means defendant."

120. *Home* = thoroughly, to its place ; cf. *Cymbeline*, III, v, 92 : "Satisfy me home, what is become of her."

123 ff. Miss Latham, *Trans. New Shak. Soc.*, 1880-85, pt. ii, p. 63\*, quotes George Gifford, *A Dialogue Concerning Witches and Witchcraft* (1593) : "The divels make a show of doing good to men only from a most cruel and murderous purpose, even to draw men deeper into the pit of hell with them."—Ed. of 1603.

129. *Imperial theme* = theme of empire ; cf. *Antony and Cleopatra*, I, ii, 53: "fruitful prognostication," and *Julius Caesar*, I, ii, 9: "sterile curse."

134. *Suggestion* = temptation ; cf. *Tempest*, II, i, 188: "They'll take suggestion as a cat laps milk."

136. *Seated* = fixed, firmly placed. So in *Paradise Lost*, vi, 643: "From their foundations, loosening to and fro, They plucked the seated hills."

137. *Use* = custom.

*Fears* = objects of fear ; cf. 1 *Henry IV*, I, iii, 87: "Shall we buy treason ? and indent with fears, When they have lost and forfeited themselves ?"

139. *Fantastical* = imaginary ; cf. l. 53 above.

140. *Single state of man* = weak human condition. For *single*

= weak, *cf.* I, vi, 16, and 2 *Henry IV*, I, ii, 207: "Is not your wit single?" besides such expressions as "single ale," "single beer," as opposed to "double." This is the opinion of some of the best commentators. Johnson and Schmidt take *single* in the sense of "individual." Clar. Pr. follows Staunton in taking *state* in the sense of "kingdom," quoting *Julius Cæsar*, II, i, 67; but defines *single* to be, "when all faculties are at one, or act in unison, undisturbed by conflicting emotions." But can this be said of Macbeth at this juncture?

*Function* = power of action; *cf.* *Sonnets*, cxiii, 3: "Since I left you, mine eye is in my mind; And that which governs me to go about Doth part his function and is partly blind."

141. *Surmise* = speculation, thought of the future. *Titus Andronicus*, II, iii, 219: "Aaron is gone; and my compassionate heart Will not permit mine eyes once to behold The thing whereat it trembles by surmise."

143. *Cf.* App., p. 184.

144. *Come* is a *pp.*

145. *Our strange garments* = our clothes before they have become accustomed to our bodies.

147. *Time and the hour runs through the roughest day*, seems to mean that there is no day so rough and confused but that everything happens at its appointed time and hour. Some editors, however, take it to mean that the roughest day will at last end; and others, that "the day most thickly bestead with trouble is long enough and has occasions enough for the service and the safety of a ready, quick-witted man." But Macbeth seems, not looking for relief from troubles, but, rather, confident that fate controls human fortunes.

149. *Give me your favour* = I beg your pardon.

149 f. *My dull brain*, etc. According to Clar. Pr., Macbeth pretends that he was trying to recall something which he had forgotten. *Wrought* is the old *pp.* of *work*, and is capable of any of the meanings of that word. Here it may mean "agitated," as Steevens suggests, comparing *Othello*, V, ii, 345: "But being wrought, Perplexed in the extreme."

154. *The interim*, according to Steevens, is personified; according to Malone, it is used adverbially. Of course, this sentence is an aside to Banquo.

## SCENE IV.

Commentators are pretty well agreed that this scene is to be regarded as taking place on the day after the previous scenes ; *cf.* remarks on the duration of the action, *Introd.*, p. xxvii.

In regard to the incidents, it is to be noted that the dramatist was under no obligation to present a report upon the death of Cawdor. In life there would be such a report, but upon the stage not necessarily. The presentation of it here serves as a subject for conversation before the entrance of Macbeth and Banquo ; furnishes, as it were, an introduction to the important announcement in regard to Malcolm (l. 39), and perhaps has the further object mentioned in the note on l. 4.

A good deal has been made of the "tragic irony" of many passages in this scene,—perhaps not too much ; but it is well to bear in mind that there is less scope for speeches which palter with us in a double sense in the Romantic Drama, which undertakes to tell the audience a new story, than in the Classic Drama, which presents a new setting of an old theme. We who read one of Shakspeare's plays for the hundredth time may occasionally discover a subtlety which the most responsive audience would miss, and which—alackaday!—was not intended by Shakspeare.

2. *Those in commission.* "The task was committed to Ross in I, ii, 66, but it must have been executed by deputy."

3. *Are . . . come* ; in English the auxiliary formerly in use with "come" was not "have," but "be," as still in German.

*Spoke* ; in early modern English there was great lack of uniformity in regard to the *pp.* of strong verbs. "Spoke," "spoken," and even "spake" are found ; so "strucken," "struck," "strook," and "stricken." Even so late as our own century and in such a writer as De Quincey, we find "I have rode." *Of. Abbot* §§ 343, 344, and *Sweet, A New English Grammar*, § 1269.

4. Steevens thinks Shakspeare may have had in mind the behavior of Essex, who was executed for treason February 25, 1601. But Singer calls attention to the fact that Montaigne, with whose writings Shakspeare was familiar, says that three of the most infamous persons he ever knew died admirable deaths. Perhaps the

dramatic reason for this account of Cawdor's death is its indirect influence upon the attitude of the audience towards Macbeth.

8. In Old English (Anglo-Saxon) there was a class of abstract nouns ending in *-ung*. In Middle English this ending became *-inge*, and as the ending of the present participle of verbs—which had formerly been *-ende*—had likewise become *-inge*, the two originally distinct forms influenced each other very greatly, especially in syntax. Nouns in *-ing* were formed from strong verbs—which was rarely the case in Old English; and the government by the verb of its object directly, without the intervention of a preposition, was also adopted for nouns in *-ing*. Cf. Sweet, *op. cit.* § 1600, and Abbot, § 93.

9. *Studied*, not a *pp.*, but one of those adjectives in *-ed*, of which Schmidt, pp. 1417, 1418, gives numerous examples, meaning "possessed of, endowed with, the thing expressed by the corresponding noun"; cf. *Lear*, III, vii, 43: "Be simple answered" = provided with a simple answer; *All's Well*, I, i, 232: "The fated sky" = able to command fate; and such modern phrases as, "a hard-hearted man," "a wrong-intentioned man," etc. Malone, followed by some other editors, thinks the expression, *had been studied*, was taken from the actor's profession, but no proof of its technical use has been adduced.

10. *Owed*; cf. I, iii, 76.

11. *As*; this is not an instance of the dropping of *if* after *as*; in English of Shakspeare's time, and before, *if* was not necessary to the meaning, which was sufficiently expressed by *as* and the *pret. subj.* Cf. note on *that*, I, ii, 60. Chaucer has: "As curteisly as it had been a mayde."—*Cant. Tales*, B. 1636. The corresponding construction in Anglo-Saxon uses *swá*: "Iosue þá fléah, swá hé áfyrht wære," *Joshua* viii. 15 (*i. e.*, Joshua fled, as if he were afraid).

*Careless*; here in the passive sense; cf. "sightless substances," I, v, 48, and "sightless couriers of the air," I, vii, 23. We still use *hopeless* both actively and passively. For other adjectives of the same class, see Abbot, § 3.

12. *To find* = of finding, by which one can find. It is really the same construction as "easy ways to die," *Antony and Cleopatra*, V, ii, 359, and "some falls are means the happier to arise," *Cymbeline*, IV, ii, 403.

19. *The proportion* = the due proportion, proper amount; cf. *Romeo and Juliet*, II, iv, 21: "He fights as you sing prick-song, keeps time, distance, and proportion."

22. *The service and the loyalty* = the loyal service, *hendiadys*; cf. *King Lear*, I, iv, 233: "This milky gentleness and course of yours."

27. *Safe toward* = "so as to preserve."—Kittredge. Blackstone thinks it means "with a saving of"; Seymour, "with a sure tendency toward"; Singer, "loyal toward"; Knight, "everything that is safe as regards"; Elwin, "everything which secures to you"; Clar. Pr., "with a sure regard to." Schmidt thinks the expression purposely strained and obscure.

30. *Nor . . . no less*. Double negatives merely emphasized the negation in Middle English and early Modern English, as they still do in the speech of the uneducated. In standard English the logical impulse has predominated and established the same usage as in classical Latin. For examples, see Mätzner, *Englische Gr.*, iii, 144.

32. *There if I grow*; Libby thinks the emphasis is on *I*.

34. *Wanton* = unrestrained.

39. *The Prince of Cumberland*; cf. App., pp. 175, 184.

42. *Inverness*; where Shakspeare got his knowledge of Inverness as the scene of the murder of Duncan may admit of question. In Holinshed's account of Duncan and Macbeth, the only time Inverness is mentioned (cf. App., p. 184) it is spelled "Enuerns" in the edition of Holinshed which Shakspeare is supposed to have used. In the previous edition of Holinshed it is properly spelled "Enuernes." Cf. note on I, v, *Inverness*.

44. *Rest* = leisure, *not* residue.

45. *Harbinger*; "An officer of the royal household, whose duty it was to ride in advance of the King and procure lodgings for him and his attendants."

52. *The eye wink*; in Shakspeare, *wink* at sometimes means "give a significant look," but here it has the commoner meaning, "shut, fail or refuse to see." Cf. *Two Gentlemen of Verona*, II, iv, 98: "Upon a homely object love can wink." *Not*, of the previous lines, is not to be supplied here.

56. *Banquet*, in Elizabethan English, usually meant "dessert"; here it seems rather to mean a "feast"; cf. *Titus Andron.*, V, ii,



194: "This is the feast that I have bid her to, And this the banquet she shall surfeit on," and other examples in Schmidt, *s. v.*

## SCENE V.

*Inverness. A room in Macbeth's castle.* This is not in Ff. (*cf.* p. 83), but is correctly supplied on the basis of I, iv, 42. The site of the castle to which one tradition assigns the murder of Duncan is in Inverness, a few hundred yards from the railway station, and is now occupied by a prison. Other traditions assign the murder to Glamis (or Glamis) Castle and to Cawdor Castle, but these traditions are not even in harmony with the play, much less with history; for the former castle is seventy-five miles from Inverness; and although the latter is perhaps near enough to Inverness (about eighteen miles) to satisfy the conditions, Lady Macbeth could hardly have been so expeditious as to have moved into it since Macbeth's accession to the thaneship of Cawdor. Of course the location of the castle is of no significance in the play.

*Reading a letter.* Clar. Pr. thinks she had read the letter before; perhaps so. But perhaps it is just as well to suppose that she is now reading it for the first time, but has already read several sentences when she comes upon the stage. It is to be remembered, however, that stage letters are not constructed on the principles followed in life. They contain merely what furnishes to the audience a plausible excuse for the possession by the recipient of certain information; they are, as it were, mere symbols of the transmission of information. Hence it is that in a play we often find a person in possession of facts not contained in a letter, although that letter was the only source of information. *Cf.* note on I, vii, 49.

1. *Success*, as Staunton points out, has here, and in I, iii, 90, its present meaning, although it more often, in Elizabethan English, means "issue, result, fortune either good or bad." He might have added at least twenty-five other instances, two from this play, *viz.*, I, iii, 132, and I, vii, 4.

2. *The perfectest report* = either the most trustworthy information (Johnson), or my own experience (Clar. Pr.).

5. *Whiles*; in Elizabethan English, the three forms *while*, *whiles*,

and *whilst* were all in use, as Clar. Pr. notes. The second, *whiles*, has become obsolete, although analogous forms still remain, e.g., *once, twice, needs, towards*, etc. The ending *-es* which these words have in Anglo-Saxon is originally an ending of the genitive case of nouns and adjectives. From the adverbial use of the genitives of certain nouns, *-es* became a regular ending for adverbs, and was thence extended to other particles. *Whiles* was not the genitive of *while*, but an adverbial formation on the analogy of such forms as were real genitives. *Whilst* is a later development of *whiles*; according to some scholars, brought about by the influence of the superlative of adjectives; according to others, brought about by purely phonetic processes. The latter view seems supported by such provincial forms as *wunst*, for *once*. Cf. *N. E. D.*, s. v. "against"; Skeat, *Princ. of Eng. Etymol.*, i, 341; Emerson, *Hist. of Eng. Lang.*, § 290.

6. *Missives* = messengers; used once more by Shakspeare, *Ant. and Cleop.*, II, ii, 74, in the same sense; it also had its present meaning.

15. *Fear*; according to Delius this means "fear for"; but it clearly does not.

16. *Milk of human kindness*; Bodenstedt says: "We must presume that the lady has too high an opinion of her husband." But surely not; no better analysis of his character has ever been given than that which she gives here.

19. *Illness* = wickedness.

22 ff. A much disputed passage. Some editors close the quotation before *if*; others carry it to the end of the sentence. Johnson proposed to substitute *me* for *it*.

24 ff. Cf. App., pp. 177, 184.

27. *Golden round* = crown.

28. *Metaphysical* = supernatural; Delius quotes *The Puritan*, Act II, Sc. i: "Metaphysically and by a supernatural intelligence."

34 ff. This is rather more effective than the introduction of the breathless messenger would have been.

37. *The raven*; some of the editors strangely suppose that by *the raven* is meant the messenger who is almost dead for breath. To say nothing of the remarkable assumption that scantness of breath causes hoarseness, this shows lack of acquaintance with

the superstitions of the time. Reginald Scot, *Discoverie*, etc., p. 137, says : " [It is most impious] to prognosticate that ghests approach to your house, upon the chattering of pies or haggisters." The approach of an ordinary guest might be announced by a magpie, but for such a visit as Duncan's the hoarse croaking of a raven would alone be appropriate. This is practically the opinion of Dr. B. Nicholson, the editor of Scot, who adds from W. Perkins, *Witchcraft* (1613): " When a raven stands on a high place and looks a particular way and cries, a corse comes thence soon." This latter superstition finds expression also in Davenant's version of *Macbeth*, IV, iii, 22 ff :

" And yet the English Drums beat an Alarm,  
As fatal to my Life as are the Crokes  
Of Ravens, when they Flutter about the Windows  
Of departing men."

38. *Entrance* and other words having *r* after a consonant were formerly often pronounced with such a roll of the *r* as gave the effect of an extra syllable. Even to-day some people say " bretheren."

39. On metre see Introduction, p. xxxiv.

40. *Mortal* = murderous, deadly. See III, iv, 81; and IV, iii, 3.

43. *Remorse* = pity, relenting either before or after an evil deed; cf. *Venus and Adonis*, 257: "'Pity,' she cries, 'some favour, some remorse!'"

44. *Compunctious visitings of nature* = natural feelings of compunction. For, "of nature" = "natural," cf. *Hamlet*, IV, vi, 21: "thieves of mercy" = merciful thieves. We still say "a man of honor," "sisters of charity," "sisters of mercy."

45. *Keep peace betveen* = prevent from coming together, keep apart. If a purpose is prevented from reaching its result, the purpose fails.

47. *Take* is not, as Johnson suggests, "Take away my milk and put gall into the place," but, as Schmidt explains it, "Change into gall by your malignant power"; cf. *Merry Wives of Windsor*, IV, iv, 32: "He blasts the tree and takes the cattle"; *Hamlet*, I, i, 163: "Then no planet strikes, No fairy takes, nor witch hath power to charm"; *King Lear*, II, iv, 166: "Strike her young

bones, You taking airs, with Ismeness"; and *ib.*, III, iv, 61: "Bless thee from whirlwinds, star-blasting and taking."

48. *Sightless*; *cf.* I, vii, 23, and I, iv, 11.

50. *Pall*, very rarely used as a verb. Singer says it is "from the Latin *pallio*, to wrap, to invest, to cover or hide as with a mantle or cloak." But the verb here is more probably derived from the noun "pall," which, in Shakspeare's day, as now, meant the black cloth covering the corpse at a funeral. Nichols, in his edition of *Machyn's Diary*, p. xxiii, quotes "The proceedinge to the funerall of a Knight in London," containing these words: "The corpes, covered with a pall of blacke velvett, borne by vj yeomen in blacke cotes"; *cf.* also *ibid.*, pp. 290, 293, 297, etc.

52. *Blanket of the dark* would require no note, were it not that some comentators have been offended by the phrase. White properly says: "The man who does not apprehend the meaning and the pertinence of the figure, had better shut his Shakspeare, and give his days and nights to the perusal of — some more correct and classic writer." But the following of this advice would have deprived the world of not a few Shakspeare commentators. "Blackness," "blackest," "blankness," and "blank height," are among the words that have been proposed instead of "blanket." Not less strangely, it has been proposed that "blanket" was suggested by the "stage curtain, through which, probably, while the house was yet but half-lighted, Shakspeare had himself often peeped." A somewhat similar expression is quoted by Malone from Drayton's *Mortimeriados*: "The sullen night in mistie rugge is wrapp'd."

56. *Ignorant present* = unknowing (Johnson), or obscure (Delius)—like other adjectives used passively; *cf.* note on *careless*, I, iv, 11.

62. *Beguile the time*; "Not wile away the time, but delude all observers; *cf.* I, vii, 81; IV, iii, 72; and *Richard III*, V, iii, 92."

63. *The time* = other men; *cf.* previous note.

71. *Favour* = countenance, face; *cf.* *Meas. for Meas.*, IV, ii, 34: "A good favour you have, but that you have a hanging look."

## SCENE VI.

Forsyth thinks it strange that in the description of Macbeth's castle Shakspeare should have overlooked "the magnificent sweep of river and estuary and the grand domination of the different mountain ranges" in the landscape surrounding Inverness. But, as Patou notes, it was dark enough to require torches when Duncan reached the castle; and there is nothing among the extremely slight details given which might not be perceived in the twilight. *Cf.*, however, Daniel's suggestion that "Torches" slipped into the stage direction, by mistake, from the next scene.

The light-hearted talk of Duncan and Banquo, and the elaborate courtesies between Duncan and Lady Macbeth, suspend, as it were, for a moment, the progress of the tragedy; but in so doing, intensify the expectation of the audience.

3. *Gentle senses* = "our senses which are soothed by the brisk sweet air. The same construction, in which the [result of the] action of the verb is expressed by applying an epithet to the object, is found in III, iv, 76."

4. *Martlet* is Rowe's emendation for *Barlet* of Ff. *Martlet* means "martin," a migratory bird, and for that reason, as Clar. Pr. points out, it is called "this guest of summer."

*Approve* = prove, as often in Shakspeare; *cf.* *Sonnets*, lxx, 5: "Slander doth but approve thy worth the greater."

5. *Mansionry* is Theobald's emendation for *mansonry* of Ff. Pope proposed *masonry*.

6. *Jetty* = jetty = "An outlook or corner standing out of a house."—Florio's *Italian Dict.*, quoted by Malone. Walker thinks a word has dropped out of the line; Clar. Pr. suggests "cornice" as fulfilling the conditions.

7. *Coign of vantage* = convenient corner.

9. *Most* is Rowe's emendation for *must* of Ff.

11. *Sometime* = sometimes. The two forms are used indifferently by Shakspeare.

13. *God 'ild* = God reward, 'ild being a contraction of *yield* which originally meant "pay or repay" (O. E. *gielðan*). Elwin paraphrases the whole passage—which has been found obscure by some editors—thus: "The love of others is sometimes trouble-

some to us, but . . . we receive it with the thanks due to love; in saying which I teach you how you should ask God's blessing upon me for giving trouble to you." This is in the style of the elaborate, and somewhat ponderous, compliments of the time.

16. *Single* = weak, with a play on *double* of the preceding line; cf. note on I, iii, 140.

20. *Hermits* were under obligations to pray for their benefactors; cf. *Titus Andronicus*, III, ii, 41. Lady Macbeth says: "We shall not forget to pray for you."

22. *Purveyor* here means practically the same as *harbinger* in I, iii, 45. Really the functions of the two were different; the latter providing lodgings, the former, food. Notice the accent.

23. *Holp*, "holpen" (cf. "Thou, Lord, hast holpen me."—*Psalms* lxxxvi. 17) and "helped," were all three used formerly as the *pp.* of "help." "Holp" I have heard, as both *pp.* and *pret.*, in the rural districts of South Carolina. The *l* was silent, as it doubtless was in Shakspeare's day.

26. *In compt* = "subject to account."—Stevens.

28. *Still* = "always," the usual meaning in Shakspeare; cf. I, vii, 8, and see Schmidt, *s. v.*, for numerous examples.

31. *By your leave, hostess*. Clar. Pr.: "Here Duncan gives his hand to Lady Macbeth, and leads her into the castle." Some one has suggested that he kisses her, but if so, he was rather tardy in his salutation. Perhaps it is simply a phrase of courtesy accompanying his insistence that, although he is her king, she shall precede him through the door.

## SCENE VII.

This scene is by no means the crisis of the play, but in it Macbeth's shrinking from the murder of Duncan is overcome, and he is irrevocably committed to the whole series of events which follow. Up to the moment of his decision, his actions seem in his own control; one can see how he might have acted differently; but from that moment to the end of the play every decision and action is determined; he is caught in the irresistible current of events, and does only what he must.

*Enter a SEWER.* A *Sewer* was originally an upper servant

whose business it was to seat the guests at table, bring water for their hands, etc. In Elizabethan times, when servants entered with the dishes for a banquet, he preceded them; cf. Ben Jonson's *Silent Woman*, II, i: "And say nothing, but clap me a clean towel about you like a sewer; and, bareheaded, march afore it with a good confidence." In our passage the action of these servants suggests the fact that, while Macbeth and his wife are discussing the murder, the king is at supper.

1. It has been suggested, with some plausibility, that there should be a colon (or period) at the end of this line. Of the editors who adopt this suggestion, some put a period after "quickly" in l. 2; others put no punctuation mark there.

3. *Trammel* = to catch, as in a net. Clar. Pr. quotes Cotgrave's *Dict. of the French and English Tongues*: "Tramail: m. A Trammell, or net for Partridges."

4. *His surcease* = its cessation, *i.e.*, the cessation of the consequence. Clar. Pr. points out that "surcease" is not etymologically connected with "cease," but is from "sursis," which is from the same ultimate source as our verb "supersede." Examples of the use of "his" = its, are common in Shakspeare and other writers of the time, "his" being, indeed, the original genitive of "it" as well as of "he." In Shakspeare's time, however, the confusion arising from this double function was strongly felt, and two experiments were made looking towards a substitute: "it" was used without inflection, as in the famous couplet in *King Lear*: "The hedge-sparrow fed the cuckoo so long, That it's had it head bit off by it young"; and, later, the form "its" was devised on the analogy of the possessive case of nouns. For details see Lounsbury's *Hist. of the Eng. Lang.*, pp. 165-167.

5. Cf. App., p. 185.

6. *But* = only. Instead of *shoal*, Ff. have *schoole*, which is retained by some editors with the explanation that "This present life is called a school, both because it is our state of instruction and probation, and, also, because our own behavior in it instructs others how to behave toward us, as is more fully expressed two lines lower. 'Bank' means the same in this place as *bench*." *Shoal* was suggested by Theobald, and has been pretty generally adopted by editors; this reading, which seems decidedly the better, contrasts the shallows of time with the depths of eternity.

7. *Jump* = risk; *cf.* *Cymb.*, V, iv, 188: "Jump the after-inquiry upon your own peril."

8. *Still* = always; *cf.* I, vi, 28, note. *That* = so that; *cf.* I, ii, 60, note. *Cf.* *The Witch*, V, i: "I do but think how each man's punishment Proves still a kind of justice to himself."

11. *Commends* = "presents; *cf.* *All's Well*, V, i, 31: 'Since you are like to see the king before me, commend this paper to his gracious hand.'"—Steevens.

14. *His host*. On the obligations of a host in ancient times, see Scott's *The Pirate*.

17. *Faculties* = "powers, prerogatives of office. See *Henry VIII*, I, ii, 73: 'Traduced by ignorant tongues, which neither know My faculties nor person.'"—Clar. Pr.

*Meek* = "meekly. Shakspeare frequently uses the adjective where we should use the adverb."—Clar. Pr. This may be due to the fact that in Old English many adverbs were made from adjectives by the addition of the ending *-e*, *e.g.*, heard, *adjective* (= hard), hearde, *adverb*; when final *-e* became silent and dropped off (about the 14th century), adverbs of this class had the same form as adjectives, and the use of a single form for both adjective and adverb in words of this class may have been unconsciously extended to words not properly belonging to the class.

18. *Clear* = blameless; *cf.* *Antony and Cleopatra*, V, ii, 122: "I cannot project mine own cause so well To make it clear."

20. *Taking-off*; *cf.* III, i, 104, and *King Lear*, V, i, 65: "Let her who would be rid of him devise His speedy taking off."

21. Why pity is compared to a babe may admit of question. Paton thinks Shakspeare may have known of the belief in the "little Spectres called *tarans*, or the souls of unbaptized infants, often seen flitting among the woods and secret places, bewailing in soft voices their bard fate."

22. *Cherubin* has been altered by most editors to *cherubim*; but Shakspeare uses "cherubin" as the singular and "cherubins" as the plural. So also in Donne's *A Funeral Elegy*, l. 50: "What is't to us, alas! if there have been An angel made, a throne or cherubin?" "Seraphin" was likewise used for "seraph"; *cf.* Middleton, *The Witch*, IV, ii: "Must burn in pure love like a seraphin." If there is any biblical allusion in our passage, it is probably, as has been suggested, to *Psalms* xviii. 10. In one of the formulæ



given by Reginald Scot's continuator (p. 488) for raising the spirit Balkin, occurs the quotation: "Magnus es tu ben Elohim qui super alaa ventorum equitaris."

28. Macbeth's sentence is probably left unfinished, being interrupted by the entrance of Lady Macbeth. A dash instead of the period would make this clearer. The objections which have been brought against the phrase *o'erleaps itself* are not deserving of mention.

34. *Would* is not precisely the same here as *should* in the English of to-day. It does not mean "ought," but "demand to be," thus preserving some of the original force of *would*; cf. note on II, i, 25.

42. Some editors explain *the ornament of life* to be the crown; others, courage. Mr. M. F. Libby suggests the "golden opinions" of l. 33. I have so explained it to my classes for several years, and am under the impression that I was so taught. The whole passage then reads: "Do you desire to have the good opinion of others, and at the same time forfeit your own esteem by being too cowardly to do what you wish to do?"

44. Apparently Shakspeare has put this hindpart-before, but the confusion is so subtle that one has to resort to analysis to be sure that there is confusion.

45. This cat appears in the proverbs of several countries. A good English example is in Heywood's *Three Hundred Epigrams*, No. 258 (1562): "The cat would eate fyshe but she wyll not weate hir fécte."

47. *Do more* is Rowe's emendation for *no more* of Ff., which is out of harmony with the context. *Beast* is, of course, in opposition to "man," spoken of by Macbeth.

49. Koester thinks a former scene has been omitted in which Macbeth and his wife discuss the murder. But surely all that could be brought out by such a scene is sufficiently brought out by this. The fluctuation of Macbeth's feeling could hardly be made more impressive than it is. The skilful dramatist produces all, and more than all, the effect of a long scene by a few well-devised allusions to the events that would have been contained in it, had it been composed. Cf. the interview of Macbeth with the murderers, III, i, 73 ff. When critics insist upon treating Shakspeare's plays as if they were not plays, but life, upon

knowing when everything happened, and finding a place for every event whether presented or referred to, they find themselves in a veritable slough of despond of time-analyses and inconsistencies and insoluble mysteries.

59. *We fail!* Whether these words should be followed by a period or an exclamation point, has been much discussed. There are at least three effective modes of speaking the words. A few attempts to find the best will be worth pages of comment. But see the excellent discussion in *Variorum*.

60. *The sticking-place.* The meaning of the line is too clear to need explanation; but it is hard to determine what the metaphor is. Steevens thinks it taken from the tuning of some such musical instrument as a violin. Clar. Pr. thinks it rather from some engine like a catapult. Perhaps it is not a genuine metaphor, after all, but a collocation of words, separately metaphorical, but here combined with no intention of producing a single image.

63. *Cf. App.*, p. 178.

64. *Wassail*, originally a cup drunk at merry-makings with certain interesting ceremonies,—for which see Layamon's *Brut*, ii, 173–178. In Shakspeare's day it had become a general term for revelry. The word is derived from Old English "wæs hæll" (= be prosperous), a term like "prosit," "your health," or any similar drinking phrase.

*Convince* = overcome; *cf. IV*, iii, 142.

65–67. Clar. Pr.: "By the old anatomists the brain was divided into three ventricles, in the hindermost of which they placed the memory. When the memory is converted by intoxication into a mere fume, then it fills the brain itself, the receipt or receptacle of reason, which thus becomes like the alembic or cap of a still." See the picture of a limbec in *International Dict.*, s. v., "alembic."

68. *Drenched* = drowned; *cf. King Lear*, III, ii, 3: "Spout Till you have drench'd our steeples, drown'd the cocks."

72. *Quell* = murder. Clar. Pr.: "*Manqueller* is used by Wiclif for 'executioner,' in translating *Mark* vi. 27, and for 'murderer,' *Acts* xxviii. 4."

73. *Mettle* is only a metaphorical use of the word "metal." In old books they are spelled alike, and it is often difficult or im-

possible to tell which was intended ; for a clear example of the metaphorical use, see IV, i, 89.

77. *Other* = otherwise ; *cf.* "Nor met with fortune other than at feaata."—*King John*, V, ii, 58.

81. *Mock the time* ; *cf.* I, v, 62.

## ACT II.

### SCENE I.

*Bearing a torch.* In Ff. the stage direction is: "Enter Banquo, and Fleance with a Torch before him." Torch sometimes means a torch-bearer, just as trumpet means a trumpeter ; whether that is the case here, it is impossible to decide.

4. *Husbandry* = thrift, frugality, economy.

5. *Their* is noted by the editors as referring to heaven, but the inhabitants of heaven may be intended.

*Thee* may be the dative, or it may be that weakened form of *thou* discussed by Gummere in note on *Merch. of V.*, II, ii, 172.

7 ff. It is hard to determine exactly what is Banquo's state of mind. The cursed thoughts which he wishes restrained may be temptations which assail him, but may be only suspicions of Macbeth.

13 f. This was suggested by Holiushed ; *cf.* App., p. 177.

14. *Offices* = rooms in which the servants and attendants carried on their work. It is not necessary to change *offices* to *officers*. Shakspeare does not say that the gifts were *given* to the offices.

15. *Withal*, see note on I, iii, 57.

16. *Shut up* = concluded. Clar. Pr. : "If we take 'shut' as the preterite, we require some other word to complete the sense. 'Shut up' may, however, like 'concluded,' be used intransitively." Apparently the expression was more dignified in tone than it now is.

18. *Became the servant to defect* = had to act as defect would have it act.

19. *Which*, *i.e.*, our will. *Wrought* ; see note on I, iii, 149.

22. *Entreat an hour to serve* ; as if the hour were a person ?

25. *If you shall* presents the condition in rather different form from *if you will*. It puts the emphasis upon the actual taking of Macbeth's side by Banquo. No really satisfactory discussion of the differences between Elizabethan and Victorian usage in regard to "shall" and "will," "should" and "would" has ever been published; and the subject is extremely difficult. But the student can settle most cases himself by remembering that "shall" originally expressed obligation, necessity, and then mere futurity, while "will" developed to the expression of futurity from the other direction, *i.e.*, from intention, willingness. By keeping in mind these facts, he will discover that the Elizabethans felt "shall" and "will" to mean what we feel them to mean, but that they looked at many actions from a different point of view and so had different expressions for them. See note on V, v, 17.

*When 'tis* is probably purposely indefinite in its allusion to what may be expected.

26. It is hard to determine what attitude we are expected to regard Banquo as taking. Does he understand or suspect that Macbeth is planning murder, and wish to assent to it just far enough to be with Macbeth if he succeeds, and against him if he fails? or does he think Macbeth plans an open revolt, such as, according to Holinshed, was neither uncommon nor regarded as particularly base? or, finally, are we to refuse to attempt to settle the details of Banquo's character, merely accepting him as honest, and regarding his actions and speeches as intended only to motive the actions and speeches of Macbeth and to advance the play?

28. *My bosom franchised* = my conscience free from wrong.

31. *When my drink is ready*. The night-cup was, as Elwin says, an habitual indulgence of the time; but surely Lady Macbeth will understand this message as relating to a far different matter.

33 ff. Some of the editors have suggested that if the dagger had been floating in the air when he first saw it, Macbeth would have had no doubt of its unreality, and that, therefore, it at first seemed to be lying on a table.

36. *Fatal* = sent by fate. *Sensible* = "capable of being perceived by the senses."—Clar. Pr.

44 f. My eyes alone are fooled, or else they alone give trustworthy information.

46. *Dudgeon* = haft or handle. Whether so called because often made of box-wood, or on account of crooked ridges to keep the hand from slipping, is uncertain.

*Gouts* (= drops) is commonly pronounced to rhyme with "shouts," but in this particular passage stage tradition is said to retain the old pronunciation which makes it rhyme with "boots."

48. *Inform* = gives information; cf. I, v, 32. Some think it means "creates a form."

50. *Abuse* = pervert, as in *Othello*, I, i, 172-174: "Is there not charms By which the property of youth and maidhood May be abused?" or = put to a bad use, as in *Ant. and Cl.*, III, vi, 32, 33: "Lepidus was grown too cruel; That he his high authority abused."

51. On metre see *Introd.*, p. xxxiv.

52. *Hecate* (dissyllabic, as always in Shakspeare, except 1 *Henry VI*, III, ii, 64; it ought by rights to be trisyllabic, as it is in Spenser, Jonson, Milton), one of the aspects of the triple goddess of classic mythology, who was Luna and Cynthia in heaven, Diana on earth, and Proserpina and Hecate in hell. As Hecate, she was, among the ancients, the goddess of sorcery and witchcraft, being, e.g., invoked by Medea in her dreadful incantations. The place she occupied in sorcery in Shakspeare's time, and later, may be understood from the formula for raising the spirit of a person who has hanged himself; after the body has been cut down at midnight, and the ceremonies begun, the necromancer says: "By the mysteries of the deep, by the flames of BANAL, by the power of the East and the silence of the night, by the holy rites of Hecate, I conjure and exorcise thee, thou distressed Spirit, to present thyself here, and reveal unto me the cause of thy Calamity," etc. *Additions to R. Scot's Discoverie of Witchcraft*, ed. Nicholson, p. 474. *Pale* is here an epithet transferred probably from the dead to the goddess of the underworld and unlawful magic. In III, ii, 41, she is called *black Hecate*, in allusion probably to the moral quality of the rites associated with her.

*Murder*; the murderer is spoken of as the very incarnation of the crime itself; or perhaps the crime, in general, is personified.

53. *Alarum'd* = awaked, summoned. "Alarum" and "alarm" (French *alarme*, from Italian *all'arme* = to arms !) are the same word. The former developed from the latter in precisely the same way in which *elm*, *helm*, become in the mouths of some speakers "ellum," "hellum." People who roll *r* sometimes say "harrum" for *harm*. *Alarum* is a proper form and the similar ones improper, simply because it has been accepted into the standard language and they have not.

54. *His watch*; there is perhaps no superstition which makes the howl of the wolf the special indicator of time to the murderer, but none was needed.

55. *Strides* is Pope's emendation for *sides*, which stands in Ff. Some editors have objected to the epithet *ravishing*, because of "stealthy pace" in l. 54. But whether *ravishing* really describes *strides* or is an instance of the transfer of the epithet from the person to the thing, it is easy to imagine Tarquin's approach towards Lucrece, as fulfilling this description. See Shakspeare's *Rape of Lucrece*.

57. For the construction cf. *Mark* i. 24; *Luke* iv. 34; *King Lear*, I, i, 272.

58. *Whereabout* bears the same relation to *whereabouts* that *toward* bears to *towards*; the *s* is a relic of an old adverbial ending *-es* from the genitive case of nouns; cf. Sweet, *New Eng. Gr.*, § 1504, and note on I, v, 5.

59. *Take the present horror*, etc. = take away the awful silence.

60. *Which* = horror; *it* = time.

61. *Words . . . gives*. According to Clar. Pr., *gives* is an instance of a verb in the *sing.* with a *pl.* subject; the occurrence of two *sing.* nouns between them is said to account for the phenomenon. But it is more common nowadays to regard such forms as real *plurals*, relics of the Northumbrian (Northern English) *pl.* in *-es*. In Middle English the *pl. pr. Ind.* of *give* might be either *giveth*, *gives*, *given*, or *give*; of these the last became the standard form in Modern English, but the others were also in use for a long time. See Sweet, *New. Eng. Gr.*, §§ 1226, 1230, 1235, 1247, 1248, 1274.

62. *The bell* is supposed by some to be the clock striking "two" (cf. V, i, 35); but surely it is the signal spoken of in l. 32 of the present scene.

## SCENE II.

Lady Macbeth has just met her husband; he has gone to kill Duncan, and she awaits his return. The scene is located in the same place as that in which Banquo and Macbeth met, and, later, Macbeth awaited the summons of the bell. To find a place in which, in real life, all these events would appropriately occur, might be difficult; and the palace court—which is chosen by the editors—seems hardly suitable for any of them except the Banquo scene. But the stage is not life; and the stage convention which locates them all in the same place is necessary and easy to accept. On the Elizabethan stage, it will be remembered, the small amount of scenery used made it easy for a scene to have a rather indefinite character, enabling it to serve for almost anything. The location is not the significant thing, anyhow, but the event.

Instead of presenting upon the stage the murder of Duncan, Shakspeare has taken the more impressive method of showing us the effects of it upon Macbeth and his wife. Moreover, it is not the murder itself, but the effects of it, with which we are concerned.

1. *Bold.* It has been suggested that Lady Macbeth had been drinking to keep up her courage. But perhaps she means only that in making the grooms drunk, the drink has made her bold; in quenching them, has given her fire. She certainly had not drunk much of the drugged posset; and the dramatic effect of her remark, taken literally, seems questionable.

3. *The bellman* acted as night-watchman and cried the hours, announced deaths, and called on the faithful to pray for the souls of the departed. Another of his duties is mentioned in Webster's *Duchess of Malfi*, IV, ii: "I am the common bellman, That usually is sent to condemned persons The night before they suffer." In all ages, probably, the screech of the owl has been held an omen of evil; cf. Scot, *Discoverie*, p. 164: "For one will saie; I had a dreame to-night, or a crowe croked upon my house, or an owle flew by me and screeched (which augurie Lucius Silla tooke of his death)."

4. Staunton thought *stern'st* not a good enough adjective, and wished to substitute *etern'st*.

5. *Grooms* were servants of almost any sort ; here, of course, officers of the royal household. The origin of the word is uncertain ; it may come from O. E. *guma*, a man, but the *r* may have been in the word originally.

6. *Mock their charge* = turn their guardianship into a mere mockery.

“Posset is hot milk poured on ale or sack [*i.e.*, wine like sherry], having sugar, grated bisket, and eggs, with other ingredients, boiled in it, which all goes to a curd.”—R. Holmes, *Academy of Armourie*, book iii, p. 84 (quoted by Malone). This thick preparation was commonly *eaten* just before going to bed.

8. MACBETH [*Within*]. Ff. have *Enter Macbeth* as the stage direction. It is clear that Lady Macbeth is alone when she next speaks. It may be that on the Elizabethan stage Macbeth entered here, not to the stage proper, but to the balcony above. But as Ff. do not indicate his entrance after l. 13, it is more probable that *Enter Macbeth* merely indicates that Macbeth once more begins to take part in the action.

10. Some editors think this means, “it is the attempt which confounds us, not the deed” ; others, with more probability, “an unsuccessful attempt (*i.e.*, the attempt without the deed) would be ruin.”

13. *had done* = would certainly have done. This remark of Lady Macbeth's is one of the many touches by which Shakspeare keeps tragedy from leaving the level of art and falling into the sordid brutality of a police report.

16 f. Hunter rearranges these speeches thus :

*Macbeth*. Did not you speak ?

*Lady Macbeth*. When ? Now ?

*Macbeth*. As I descended.

*Lady Macbeth*. Ay.

He says: “Any agitation of spirit, or any incoherence of ideas as the natural consequence, cannot demand that the lady, when she has answered the inquiry of her guilty husband, ‘Didst thou not hear a noise?’ by saying, ‘I heard the owl scream and the crickets cry :’ should then take up the husband's question, and address him, ‘Did you not speak?’ but that this is also an in-



quiry of the conscience-stricken thane, whom every noise appals. He was not satisfied with her first explanation. The sounds had been no screaming of the owl, no crying of the cricket; articulate sounds had fallen upon his ear, and he wished and vainly [?] hoped that it was from her lips, and not from those of another, that they had proceeded." But it is not necessary to take Lady Macbeth's question as due to agitation of spirit; and, with Hunter's assignment of the speeches, why does he say Macbeth "vainly" hoped the sounds were from her lips? Besides the text ought always to be kept as it stands unless it is absolutely unintelligible; and this is not only intelligible but very effective, especially in the agitation shown in Macbeth's failure to answer, as he starts at some new noise and asks about the occupants of the second chamber.

23. *That* = so that; cf. I, ii, 60, note.

24. *Them*. "In O. E. the personal pronouns are used also as reflexive pronouns, as they still are in such phrases as *he looked about him*. O. E. *self* does not make a pronoun reflexive, but simply emphasizes one that is already so."—Sweet, *New Engl. Gr.*, § 1105. This use of the personal pronouns survived in Shakspeare's day, and still occurs in poetry and in a few fixed phrases in prose.

27. *As* = as if; cf. note on I, iv, 11.

27 f. According to Ff. this is the way to print these lines, making *listening* modify *I*. But many scholars prefer to put a comma after *hands* and a period after *fear*, taking *listening* with *me*.

*Hangman* formerly meant any kind of executioner; cf. *Merch. of V.*, IV, i, 125: "No, not the hangman's axe."

28. *Listening* in Elizabethan English could either take a direct object, as here, or be used with *to*, as we now use it.

34. *It*, i. e., the thinking of them.

35. *Methought* is not a bit of bad grammar with *me* as the subject of *thought*. In O. E. there was, besides the verb *þencan* "to think," the impersonal verb *þyncan*, "to seem." Of the latter, two forms are preserved to us in *methinks* and *methought*, meaning "it seems to me" and "it seemed to me."

35-40. Ff. print these lines in such a manner as makes it doubtful where the cry of the voice ends. The voice which Kenneth heard (cf. App., p. 180), spoke more than is contained in

these lines, and many editors think the whole of these lines the speech of the voice ; but the weight of opinion seems in favor of the punctuation we have adopted. The last four lines sound more like the comments of Macbeth's unstrung mind than the cry of the voice ; the declaration that he has murdered sleep summons before him a hurrying, confused throng of images of the blessings of that which he has destroyed.

37. *Ravelled sleeve* = tangled floss (silk). Florio (quoted by Clar. Pr.) defines *Bauella* as "any kind of sleeve or raw silke," and *Bauellare* as "to rauell as raw silke." Shakspeare used the verb *ravel* in the sense of tangle in *Two G. of Verona*, III, ii, 52.

38. *Death* ; Warburton wished to substitute *birth*, but Macbeth is not speaking of the renewal of vigor and hope, but of the cessation of troubles and anxieties.

39. *Second course*. In Shakspeare's time, and earlier, the second course in feasts was that in which were served the most solid and nourishing dishes. Occasionally there were four courses in a great feast, but usually only three, of which the first consisted mainly of *entrées* ; the second, mainly of roasts, etc. ; the third, of pastry and confections ; for bills of fare see *Two Fifteenth Century Cook Books*, pp. 57, 58, 68 ; Caxton's *Boke of Curtesye*, pp. 90, 92 ; and *The Boke of Keruynge* (in *The Babees Book*), p. 274 ff. (all published by the Early Eng. Text Soc.).

40. Lady Macbeth's question, if it does not prove that Macbeth has forgotten that he was telling what the voice said, and is now like a man talking to himself, naming aloud the images that crowd upon his fevered mind—at least suits well with it.

42 f. It is disputed by the editors whether these lines belong to Macbeth or to the voice. Elwin says : "Having, under one designation, murdered sleep, it exists no more for him under any title or name." White says : "These two lines, unless their detailing of Macbeth's titles is the utterance of his distempered fancy, sink into a mere conceit unworthy of the situation." In the text I have followed the Cambridge editors in giving the lines to the voice, but I incline to the other view.

55. Whether we take *fears* as meaning "feels fear of" and *eye* as subject, or *fears* as meaning "causes fear" and *devil* as subject (as Delius prefers), makes little difference. I do not agree with him that the latter is more poetic.

56. *Gild* is often used of smearing with blood, because both blood and gold were called red. *Withal*; cf. I, iii, 57.

57. *Guilt*; perhaps, as Clar. Pr. suggests, by making Lady Macbeth jest, Shakspeare intended to enhance the horror of the scene; but the Elizabethans were very fond of puns and could hardly resist making one, even under the most inappropriate circumstances.

63. Whether the *green one* is made *red* or the *green* is made *one red* is hotly disputed. I am inclined to favor the latter; but the punctuation of F<sub>1</sub> seems to be on the side of the former—it has “the Greene one, Red.”

69. *Unattended*; firmness, which was once your attendant, has left you.

70. *Night-gown*, not the garment in which he slept, but a dressing-gown. Until comparatively recently, people wore no clothing in bed; indeed, the common people did not a hundred years ago. Cf. V, i, 5.

73. “While I have the thoughts of this deed, it were best not know, or be lost to, myself. This is in answer to the lady’s reproof.”—Warburton.

### SCENE III.

On the general question of the authenticity of this scene, which has been doubted by Coleridge and many others, see Introduction, p. xxi. On the dramatic necessity for the scene, we may quote Tom Taylor, one of the best of modern dramatists: “With reference to the exigencies of the action, the knocking is of great importance. It heightens the horror of the scene in a very extraordinary degree, and also gives relief to the intensity of the situation. Looking at the scene as a practical dramatist, I see that it is absolutely necessary to get Macbeth off the stage. A motive must be contrived for this. That motive is at once supplied by the sudden knocking. It creates alarm, gets rid of Macbeth and his wife, raises the castle, and gives them time to dress [undress?] and nerve themselves to meet the crowd which will shortly assemble, and to face the discovery of the murder which cannot be longer deferred. Thus the knocking at the gate serves, as almost everything does in Shakspeare, a double purpose. It intensifies the horror, and gets rid of Macbeth just when his

absence is wanted. A practical dramatist always has to think of this. Then a speech is necessary here, that Macbeth may change his dress before he returns. There again comes in the practical dramatist."—*Trans. New Sh. Soc.*, 1874, p. 270 f.

The Porter, although he has apparently been asleep, is still in the humorous and loquacious stage of drunkenness. Dr. Furnivall says he is a Scotch Porter in the philosophizing stage.

2. *Porter of hell-gate.* Whether on account of the passages in Vergil (*Æn.*, vi, 400, and viii, 296), or in order to provide a counterpart to St. Peter, or merely because a porter was an indispensable functionary, hell was commonly spoken of as having a porter, and his name was usually given as Cerberus! This might seem to leave hell unprovided with a dog, but *cf. Tell-Trothes New-yeares Gift*, p. 4: "I came to *Cerberus* (that Lubberly Porter) who was makinge faste of the brand gates. . . . He heard my trampling, and therefore asked who was there? but when I would not aunswear, he thought it was *Lelaps* his curre." The old Miracle Plays may have had much to do with making the Porter a familiar figure.

*Should have*, etc., = would certainly (*cf.* note on II, i, 25) be kept busy turning the key.

*Old*; *cf.* 2 *Henry IV*, II, iv, 22: "By the mass, here will be old Utis (= high old times): it will be an excellent stratagem." This use of *old* was very common in Elizabethan slang.

4. *Beelzebub* properly has four syllables, but it was vulgarly pronounced with only three, and is so spelt in the folios; *cf.* also Scot, *Discoverie*, pp. 186, 255. This suits the Porter.

5. *The expectation of plenty.* One of the grievances of the common people was that rich farmers hoarded grain, hay, etc., with the intention of selling at high prices in years of scarcity; that such a "catterpillar" should hang himself when he finds that a year of plenty is to be expected, and that the corn which he has hoarded must be sold at a loss, seemed a fitting judgment of God upon his wickedness.

*Come in time* probably means "You've come in time to get a nice warm place"; but Staunton thinks *time* is to be taken as a "whimsical appellation for the farmer."

6. *Napkins* = handkerchiefs, a common use of the word.

8. *In th' other devil's name.* Probably he was trying to think

of Belial (as Hales and Nicholson suggest), but is too befuddled to remember the name. A dash after *in* would make this clearer.

*Equivocator* alludes to the Jesuits and their doctrine of equivocation, which gave great offence in Shakspeare's time. An *equivoke*, or *equivocation*, is originally a saying which means one thing to the hearer and another to the speaker, but seems to have been extended to include false statements accompanied by mental reservations. The practice of small boys in regarding themselves as free from the ordinary obligations of truthfulness, when they speak with the hand "over the left [shoulder]" or "in the neck," affords excellent examples of equivocation. As the Jesuits were supposed to be plotting against the Protestant government of England, they were held in special detestation. Malone thinks that the present passage alludes specifically to Henry Garnet, who was tried in March, 1606, for complicity in the Gunpowder Plot. He notes, in connection with the farmer, that corn was particularly plentiful in that year.

11. *Could not equivocate to heaven* is thought by Clar. Pr. to mean "could not attain heaven by equivocation"; but it may mean that, although skilful enough to deceive men, he could not deceive God.

13. Tailors were commonly accused of stealing part of the cloth furnished by their customers to be made into garments; cf. Stubbes, *Display of Corruptions*, p. 34: "For if a man aske them how much cloth, velvet, or silke wil make a cote, a dublet, a cloke, a gowne, hosen, or the like, they must needs have so much, as they may gaine the best quarter thereof to themselves. . . . Besides that, it must be so drawne out, stretched, and pulled in the sowing, as they get the best quarter of it that way too." Therefore Scot, *Discoverie*, p. 118, poking fun at the believers in the genuineness of the apparition of Samuel evoked by the Witch of Endor, says: "Belike he had a new mantell made him in heaven; and yet they saie Tailors are skantie there."

There seems to be no special significance in the hose being French, as both loose and tight breeches were included under that term. Probably *French* is used only to balance *English*—a mere verbal quibble.

19. Cf. *All's Well*, IV, v, 56: "They'll be for the flowery way that leads to the broad gate and the great fire."

20. *Anon*; cf. note on I, i, 9. *Remember the porter* = Don't forget to tip him.

23. *Till the second cock* (cf. App., p. 178), i.e., about three o'clock; cf. *Romeo and Juliet*, IV, iv, 3: "The second cock hath crow'd, The curfew bell hath rung, 'tis three o'clock." It has been suggested that what startled Macbeth may have been sounds from this carousal.

26. *Good morrow*; *morrow* originally means "morning," and so here.

28. *Timely* = early. Florio defines the Italian *molto a buon hora* as "very timely, very early."

34. *Limited service* = appointed duty; cf. *Meas. for Meas.*, IV, ii, 176: "having the hour limited." Clar. Pr. thinks Macduff must have been a Lord of the Bedchamber; but not necessarily, for l. 28 indicates that this was an interview on special business.

36 ff. Cf. App., p. 179.

40. *Dire* is readily understood now, but forty years before the composition of *Macbeth*, George Gascoigne thought it necessary to explain its meaning when he used it in his *Jocasta* (Roxb. Lib., I, 285).

*Combustion* = "uproar," "tumult," according to the dictionaries of Shakspeare's day.

41. *Obscure bird*; Walker and White wished to substitute *obscene*, but *obscure* means "affecting darkness or obscurity."

43. Earthquakes were often spoken of as if the result of the earth's being afflicted with ague and fever.

44 f. This seems to be a confusion of the two constructions "cannot parallel it" and "cannot recall a fellow to it."

46 f. On the construction, cf. note on I, iii, 60 f.

50 f. Perhaps the expression here is purposely confused, to indicate the agitation of Macduff.

54. *Gorgon*, i.e., an object as fatal to the sight as was the head of Medusa (one of the three Gorgons), which turned to stone all who looked upon it; see Ovid, *Met.*, v, 189-210 (which, in Arthur Golding's translation, was probably the source of Shakspeare's knowledge), or Gayley's *Classic Myths*, pp. 225-227.

58. *Death's counterfeit*, the image or imitation of death. So a portrait is called a counterfeit of the person.

60 f. As at the final judgment the dead are to arise from their

graves, so the image of the great doom ought to be countenanced by spirits. *Sprite* is the same word as *spirit*, and was formerly used in any sense of the latter word ; cf. III, v, 27 ; and IV, i, 127. *Countenance* = lend countenance to.

62. *Ring the bell* is omitted by many editors, because it is supposed to be a stage direction (repeated by error in *Bell rings*). The fact that *what's the business* exactly completes the line, countenances this view.

64. *Parley* = conference, from Fr. *parler*, "to talk" ; Shakspeare also uses the form *parle*.

66. *Repetition* does not imply that it has been told before ; it merely means *recital*, as in "the repetition cannot make it less."—*Lucrece*, 1285, and in our phrase, "the repetition of a poem."

70. Lady Macbeth's exclamation seems intended by Shakspeare to sound to the audience like an unsuccessful imitation of surprised alarm and grief ; but this may be an over-subtle suggestion ; Banquo's remarks also sound pretty tame, as Mr. Libby points out.

72. Ff. indicate the entrance of Ross here ; but, because he says nothing, many editors think he does not appear.

73. *Chance* = occurrence, happening ; from Lat. *cadere*, to fall, to occur.

75. *Mortality* = life ; *serious* means "of importance," as opposed to the *toys* (= trifles) of the next line.

76. *Toys* invariably means "trifles" or "idle fancies" in Shakspeare ; never "playthings."

*Renown and grace* are treated as so closely connected that they form only one idea, and hence take a *sing.* verb.

77. *Lees* may have been regarded as *sing.* ; it is certainly treated so.

78. The world is compared to a wine-vault ; whether the vault of the sky has anything to do with this figure, may be doubted.

79. *What is amiss ?* is supposed by Abbot, § 513, to belong metrically to both 78 and 79.

80. *Head* ; cf. the head of a river.

84. *Badged* = marked as with a distinctive token or symbol ; cf. 2 *Henry VI*, III, ii, 200 : "Murder's crimson badge."

89. E. K. Chambers calls Macbeth's killing of the grooms a

“happy impulse.” Perhaps the best immediate result of it is that it helps bring about the flight of Malcolm and Donalbain. Later, of course, it works against him; *cf.* III, vi, 12 ff. The incident is taken, with modifications, from Holinshed; *cf.* App., p. 178.

91 ff. “The whole speech is an unnatural mixture of far-fetched and commonplace thoughts, that shows him to be acting a part.” Whether it makes that impression upon any of the *dramatis personæ* is difficult to decide. If so, it is upon Macduff (see the following scene); and even at this point begins the operation of the forces which finally bring retribution.

93. *Expedition* = haste; *cf.* “expeditious.”

94. *Outrun*; we keep *ran* and *run* pretty well distinguished as *pret.* and *pp.* respectively, but *sung*, *rung*, *drunk*, are often used as *pret.*; *cf.* what is said of *pp.* under I, iv, 3.

*Pauser* is taken by some to be a noun; by others to be an adj. = “slower.” The former seems the better.

95. Anything white could be called silver, anything red, golden; *cf.* II, ii, 56. *Laced* is thought by some to convey a definite image of “little winding streams, like lace-work,” “little wavy patterns”; but probably it is no more definite than “trimmed, ornamented” would be; *cf.* *Romeo and Juliet*, III, v, 8: “Look, love, what envious streaks Do lace the severing clouds in yonder east.”

99. *Breech'd* = the blade covered as with breeches. The expression is so odd and even ludicrous that various emendations have been suggested, such as “Unmanly reech'd,” “Unmanly drench'd,” etc. It has also been suggested that *breech* refers to the hilt of the dagger, as to the stock of a gun, but no example of this use has been found; and if there had been, it would not alter the fact that the audience would think first of *breeches*.

101. *Make's*; the abbreviation 's for *his* is very common. In serious passages like this, it probably indicates no more than a rapid slurred pronunciation.

Whether Lady Macbeth's fainting is genuine or pretended, it serves the double dramatic purpose of cutting short the inquiry about the killing of the chamberlains—into which the dramatist does not wish to go farther at present—and of giving opportun-



ity, by the confusion attending it, for the "asides" of Malcolm and Donalbain.

103. *Argument* = subject of conversation; *cf.* 1 *Henry IV*, II, ii, 101 f.: "Now could thou and I rob the thieves and go merrily to London, it would be argument for a week, laughter for a month, and a good jest forever."

105. *Auger-hole* = any small, obscure hiding-place, where it could not be discovered until too late. Witches are said by Scot (*cf.* quotation, note on I, iii, 8) to be able to "go in and out at awger holes," so also by Ben Jonson in one of his notes on his *Masque of Queens*. E. K. Chambers says "surely it means in a hole made with a sharp point, as of an auger—or a dagger; *cf.* line 100. Donalbain naturally fears his father's fate for himself and his brother." If this means "in a wound," it is hard to see how the fate hid there will rush out and seize them.

107. "This is no time for giving way to sorrow." Some think that by the word *brew'd* Donalbain suggests that the tears thus far shed for their father have not been genuine.

108. *Upon the foot of motion*; *of motion* = perhaps, moving. "Our strong sorrow has not begun to move."

109. *Frailties* = frail bodies; called *frail* because they will suffer from exposure.

111. *Question* = inquire into.

113 ff. I put myself into the protection of God, and thence contend against the still undiscovered intention of treasonous malice. *Pretence* and *pretend* often mean "intent" and "intend"; *cf.* *King Lear*, I, iv, 75: "a very pretence and purpose of unkindness," and also below, II, iv, 24.

116. *Briefly* = quickly; *cf.* *Cymb.*, V, v, 106: "Briefly die their joys That place them on the truth of girls and boys."

*Manly readiness*; to be "ready" is to be "dressed"; "readiness" is "dress"; "manly readiness" is "such clothing as becomes a man."

120. *Easy*, one of the numerous examples of adj. used as adv.; but *cf.* note on I, vii, 17.

121. Dr. Forman, who saw the play in 1610, says that Donalbain fled to Wales; perhaps he had been reading Holinshed and got Donalbain confused with Fleance; *cf.* App., p. 185. The flight of the two princes is to be found in App., p. 184.

123. Even with plural subjects *there is* is rather more common in older writers than *there are*; cf. French *il y a* and German *es giebt*. In colloquial speech we still use it.

123 f. *The near*, etc.; *near* is comparative degree (= nearer); cf. *Apilus and Virginia* (1575): "I live and languish in my life, as doth the wounded Deare: I thirst, I craue, I call and crie, and yet am naught the neare." Doualbain, at any rate, suspects his cousin Macbeth.

124 f. The murderous shaft has not yet pierced all at whom it was aimed; it has not finished its flight.

128 f. This very poor couplet contains a very poor pun, which is doubtless the reason for its existence. The Elizabethans were as loth to let an opportunity to pun go by unused, as is a person who has just discovered that he can pun, or a hardened punster.

#### SCENE IV.

This scene is of no particular force or beauty, but closes up, for the time, the Duncan episode, and serves as a transition to the events which follow. It is mainly narrative in effect, containing an account of the monstrous natural phenomena which accompanied the death of Duncan, and of the effect which the flight of the princes has had on the public mind; and it prepares us to find Macbeth occupying the throne. The sole particulars in which it advances the action are that last mentioned, and Macduff's refusal to go to Sconce, which, although it seems of no great significance at the moment, nevertheless causes his later peremptory refusal to attend Macbeth to come upon us not with the shock of complete surprise, but as a thing that might have been expected. Those of us who know the play well are apt to read every event in the light of the whole play, but obviously the events of a play have at the moment of their occurrence only the significance which they display upon first seeing them presented; later a new significance appears as we see their results. This sounds like a truism; too much closet study of Shakspeare has caused some of us to forget it.

4. *Trifled*; has made all I knew before seem trifles. Elizabethan writers, it is said, use almost any noun or adjective as a

verb, at pleasure (see Abbot, § 290). And so do we in colloquial speech ; but with us the language of writing or of formal speech is more fixed and conventional. The difference is mainly that the attitude of the Elizabethan towards the language in which he wrote books was pretty nearly our attitude towards the freest utterances of every-day life (even slang) ; whereas we, in writing, feel bound by precedent.

5, 6. Metaphors from the theatre.

7. *The travelling lamp* = the sun. On the phenomena of this line, and ll. 12, 18, cf. App., p. 179.

8. *Predominance* is originally an astrological term, used of the planet or sign ruling at any particular moment ; here there is probably no suggestion of astrology. Darkness, the thought is, may be caused either by the predominance of night or the withdrawal of day ; have these dark deeds given night the ascendancy, or have they driven day away in shame ?

12. *Towering* is a technical term in falconry, used of the ascent of the bird to its " place," whence it drops upon its prey. It was doubly unnatural that such a bird as a falcon, at the moment when it was preparing to strike, should have been killed by an owl that ordinarily attacked mice. But I do not believe that either the owl or the rebellious horses mentioned below " are symbolical of the disloyalty of Macbeth to his king." One can so regard them ; but there is no reason to think they were so intended by Shakspeare or Holinshed ; they are merely examples of the general perturbation of nature.

15. *Minions* ; cf. note on I, ii, 19.

17. *As* = as if ; cf. I, iv, 11.

18. *Eat* is the regular spelling of the *pret.* in Shakspeare.

20. *That* may have as its antecedent either *eyes* or the personal pronoun implied in *mine*.

24. *Pretend* = intend ; cf. II, iii, 114.

27. *Still* probably means " always," but this is one of the passages illustrating the transition to the meaning it now has.

28. *Ravin up* ; cf. *Meas. for Meas.*, I, ii, 133 : " Like rata that ravin down their own life's bane."

29. *Like* ; we should say *likely*.

31. *Scone* was the place at which the kings of Scotland were, at this time, commonly crowned ; see Holinshed, *passim*. On

the famous marble chair, see Holinshed, v, 230. Shakspeare took the statements about the crowning of Macbeth and the burial of Duncan—with some modifications—from Holinshed, *cf.* App., p. 184.

33. *Colme-kill* is now called Iona. In the ancient cemetery of St. Oran are shown the tombs of forty-eight kings of Scotland. According to the local guide-book, the last king buried there was Duncan.

35. *Will you to Scone?* In English of Shakspeare's time, and for several centuries earlier, after an auxiliary verb the verb of motion was not expressed, but implied. The direction was expressed by the preposition *to* or *from*, or by an adverb; *cf.* *thither*, l. 36.

36. *Fife* was Macduff's home.

40. *Benison* is the same word as *benediction*; the latter comes directly from Latin, the former, from Latin through French.

40 f. E. K. Chambers thinks, "The old man rightly judges Ross as a mere time-server." Mr. Libby finds in this scene confirmation of his view that Ross is an intriguer, and ultimately Macbeth's chief tool. But perhaps the old man really thinks Ross able to turn bad into good, and foes into friends, and blesses him sincerely.

## ACT III.

### SCENE I.

The Third Act contains, as it properly should in a five-act play, the dramatic crisis, the turning-point of the action. Up to this crisis Macbeth is successful in everything; not only do his plans succeed, but fortunate accidents perfect his work. The crisis comes, bringing with it a single failure; out of the failure springs ruin; the powers of heaven and earth and hell seem all to fight against him, and his own desperate plans for averting destruction only bring it the more swiftly and surely upon him. Banquo must die if Macbeth is to wear in safety his ill-gotten royalty; warnings, natural as well as supernatural, have been given against him, which cannot be disregarded. But the very means Macbeth must take to secure his safety is the cause of his downfall.

The First Scene gives us just a glimpse of Banquo and Mac-

beth, and the attitude of each toward the other, and then hurries us on to the arrangements for the murder. How long a time has elapsed since the death of Duncan is dramatically a matter of no consequence; the important fact—the only fact which the dramatist attempts to impress upon us—is that Banquo's suspicious of Macbeth and Macbeth's fears of Banquo have ripened.

7. *Shine* = are clear, or, better, are brilliantly fulfilled.

10. Banquo's attitude prepares the way for Macbeth's fear.

*Sennet sounded* is a pretty frequent stage direction. It indicates a definite set of notes on a trumpet, and announced the approach of persons of the highest rank. Exactly what was the difference between it and a "Flourish" (which was also a definite set of notes) I have been unable to discover; but they were different; cf. Dekker's *Satiromastix* (Hawkins, *Orig. Eng. Drama*, iii, p. 144): "Trumpets sound a flourish, and then a sennet." For other "soundings"—including "points of war"—see *Trans. N. Sh. Soc.*, 1880–85, pt. ii, p. 86\*.

13. *All-thing* = entirely. N.E.D. (i, 296, col. 3) quotes two examples of *all-thing* used adverbially with *not*; *something* = "somewhat," and *nothing* = "not at all" are common; cf. I, iii, 96, and l. 131 of the present scene.

14. *Solemn* = "formal, official"; in *All's Well*, II, iii, 187, a wedding feast is called "the solemu feast."

15. *Let* is changed by some editors to *Set* or *Lay*, because of *upon* in the next line.

16. *The* often appears before *which*, because of its use as a relative adjective.

21. *Still* = always. *Grave* (= weighty) had formerly all the meanings of Latin *gravis*.

25. *The better* = "fast enough" (*i.e.*, "better by the amount necessary to accomplish the object"); cf. *Jack Jugler* (*Four Old Plays*, p. 17): "But except sunn of them come the sooner, I shall knocke suche a peale, that al englond shal wonder"; and *Piers Plowman* (B), v., 198: "But-if that a lous couthe haue lopen þe bettre, she sholde nougte haue walked on þat welche, so was it thredbare."

28. Clarke justly calls attention to the impressive fulfilment of this promise.

33. *Therewithal* = besides, in addition to that.

34. *Hie you* ; cf. *Hie thee*, I, v, 24.

35. *Fleance* does not appear in this scene. He has already been introduced in II, i, where anyone else would have done as well as he, except for the fact that his existence must be made familiar to the audience before he is made so important as he becomes in III, iii.

37 f. On the style, cf. I, vi, 11 ff. On *commend*, cf. I, vii, 11.

41 f. The punctuation in the text was first given by Theobald ; Ff. have a comma after *night* and a colon after *welcome*. Either punctuation gives a good sense.

43. *While then* = "till then," common in Elizabethan English ; cf. Lodge's *Rosalynde*, ap. *As You Like It*, Variorum ed., p. 364 : "He after supper, to passe away the night while bedde time, began a long discourse"; and *ib.* 376 : "Nothing can make me forget Phœbe, while Montanus forget himself"; and Rowley, *Search for Money*, p. 39 : "The interim while then, hee bestowed in préparing his incantations."

*God be with you* is the origin of "Good-bye"; the intermediate stages are "God be wi' ye," "God bwi' ye," "God bwye"; for the variation in the first syllable, cf. "God-speed" and "Good-speed." Observe the requirements of the metre here.

44. *Sirrah* is the same word as *Sir*,—the rolling of the *r* gave rise to the extra syllable.

48. *But* is taken by some as = except (Ff. have only a comma after *nothing*); by others it is taken as the adversative conjunction, and the clause is regarded as elliptical. If properly read, the clause does not need to be finished.

50. *Would* ; cf. note on I, vii, 34.

51. *To* = in addition to ; cf. *King John*, I, 144 : "If I had his [shape] . . . , And to his shape, were heir to all this land," etc.

55. *Genius* ; explained in the passage of Plutarch's life of Antonius which Shakspeare had in mind : "For thy demon, said he (that is to say, the good angell and spirit that keepeth thee), is afraid of his : and being couragious and high when he is alone, becommeth fearfull and timorous when he cometh neare unto the other"; cf. *Ant. and Cleop.*, II, iii, 18.

62. *With* was formerly used of the agency (whether personal or not) producing an effect ; we now use *by* in most such cases,

retaining *with* for the instrument. *Cf. Wint. Tale*, V, ii, 68 : "Torn to pieces with a bear."

63. Neither in the play nor in Holinshed are we told that Macbeth had sons living ; whether the historical Macbeth had or had not, has no bearing upon the question. *Cf. IV*, iii, 216.

64. *Filed* = made foul ; "defiled" is derived from it ; *cf. Metrical Homilies*, ed. Small, p. 56 : "He filed his sawel dedelye With the filth of licherie."

66. Supposed to be suggested by *Romans ix. 22, 23* ; but it is difficult to see any connection. The metaphor is simple enough.

67. *Eternal jewel* = his soul.

70. *List* is more commonly used in the plural to mean the space marked out for combat. The original meaning of the word is "boundary."

71. *Champion* = challenge to combat ; no other early instance of the word in this sense is known. *To the utterance* or "at utterance" implies a deadly combat, as opposed to a mere friendly trial of skill. Usually the French phrase *à l'outrance* is used.

78. This allusion to a previous interview makes it possible to dispense with the proof of his assertions. It also seems to give both fulness and continuity to the action of the play.

79. *Passed in probation* = I passed in proof, etc. ; *i.e.*, I went over with you, one by one, the proofs.

80. "To bear in hand" is to delude with false hopes ; it is an extremely common expression.

82. *Notion* = understanding ; *cf. King Lear*, I, iv, 248 : "His notion weakens."

86. *Predominant* ; *cf. note on II*, iv, 8.

87. *Gospell'd* = imbued with the spirit of the Gospels ; *cf. Matt. v. 44*.

88. *To* = as to ; *cf. II*, iii, 32.

92 ff. A knowledge of the different dogs here mentioned is not at all essential to the understanding of the simile, but it may be interesting to note that in Shakspeare's day any kind of bird-dog was called a spaniel (see Harrison's *Descr. of England*, ii, pp. 41, 42, 43). The *shough* is now called a "shock" or "shock dog," from its long shaggy hair ; a *water-rug* is said to be a sort of poodle ; a *demi-wolf*, as its name indicates, was supposed to be a cross between dog and wolf.

93. *Clept* (= called, named) was going out of use in Shakspeare's time.

94. *Valued file* = list or catalogue in which their values are given ; *cf.* our expression "priced catalogue." For *file* = list, *cf.* V, ii, 8.

96. *Housekeeper* is merely a watch-dog, as distinguished from a hunting-dog.

99. *Addition* = title or distinguishing epithet ; *cf.* I, iii, 106. *From* is to be taken with the idea of "distinction" implied in *particular addition*.

102. *Worst* is prolonged for emphasis, and so satisfies metrical requirements. "If you are better than even the very worst, you can be trusted to revenge such wrongs as yours."

111. *Tugged with* = hauled about by.

113. *On't* ; *cf.* I, iii, 84, and III, i, 130.

115. *Bloody distance* = "Such a distance as mortal enemies would stand at from each other, when their quarrel must be determined by the sword. The metaphor is continued in the next line."

117. *My near'st of life* = my most vital parts ; for the construction, *cf.* V, ii, 11.

119. *Bid my will avouch it* = Command my will to take the responsibility for the act ; *i.e.*, give no other reason than that it was my will to do so.

120. *For* = on account of.

121. *Loves* is *pl.* because more than one person is concerned ; this is the regular usage of the time ; *cf.* Schmidt, *s. v.*

The idea of "obligation, necessity" needed with *wail* is already sufficiently implied.

122. *Who* (relative or interrogative) was often used as the object of a verb, as it now is in careless speech.

125. *Shall* is probably used because the actual occurrence is thought of, not the willingness or intention of the speakers.

128. This promise removes from the stage the conversation giving the dramatically unimportant directions for the murder ; and that removal conceals the fact that, unless Macbeth knew the moment of Banquo's return better than he himself did, the information could not be as definite as he promised. *Advise* = "instruct," not "counsel."



129. *The perfect spy* has been greatly discussed, and the end is not yet, though it is long since anything new has been said. The three main interpretations are: first, I will inform you of [the result of] the most accurate observation of the time; second, I will make you acquainted with the man who is the best spy of the time, *i.e.*, who knows it best; third, I will inform you, by means of the man who knows best, of the time. The objection to the first is that no example of *spy* in the sense demanded is known; to the second, that we should expect “*a perfect*” instead of “*the perfect*.” Of course emendations innumerable have been proposed.

131. *Something* = somewhat; *cf.* note on III, i, 13. *From* = away from; *cf.* IV, iii, 212. *Always thought* = always borne in mind.

133. *Rubs* = roughnesses; *cf.* *Henry V*, II, ii, 188: “Every rub is smoothed on our way.”

138. *Anon* = immediately; *cf.* I, i, 9. *We are resolved* = we have decided.

## SCENE II.

Between the arrangements for the murder and the murder itself some scene must intervene; Shakspeare has devoted it to increasing the impression already made of the troubled state of Macbeth's mind, and to displaying the fact that Macbeth has begun to avoid his wife and to make plans without her advice or knowledge. That Lady Macbeth sends for her husband may indicate not only her fear of the effect of solitude upon him, but also her own feminine desire for companionship.

4 ff. It has been suggested that this speech is better suited to Macbeth than to his wife, and should be transferred to him.

9. *Sorriest* = most painful; *cf.* II, ii, 20.

11. *All*; we should say “any”; but if it be borne in mind that *without* means “deprived of,” the construction will seem easy. The sentiment of this sentence is the same as *Wint. Tale*, III, ii, 223: “What's gone, and what's past help, Should be past grief.”

13. *Scotch'd*—which means “cut across” or “slashed”—is Theobald's substitution for *scorched* of Ff.—which might mean “skinned.” *Close* in the next line bears out the emendation.

16. *Frame of things* = the universe as an orderly structure ; *cf.* Dryden, *Song for St. Cecilia's Day* : "From harmony, from heavenly harmony this universal frame began." *Both the worlds, i.e.*, the terrestrial and the celestial. On metre, see Introduction, p. xxxiv.

20. *Our peace* is changed in the second folio to *our place* ; but the change is not an improvement.

21. "*The torture of the mind* is compared to the rack ; hence the use of the preposition *on*."—Clar. Pr.

22. *Ecstasy* is used of any mental disturbance, whether small or great, pleasant or painful ; *cf.* IV, iii, 170.

23. *Fitful* is defined by Schmidt as "full of paroxysms" ; by Clar. Pr., as "intermittent."

25. "*Malice domestic*, such as the treason of Macdonwald [or of Macbeth ?] ; *foreign levy*, such as the invasion of Sweno."—Clar. Pr.

30. *Remembrance*, four syllables ; *cf.* note on I, v, 38. The line apparently means "Don't neglect Banquo" ; for Macbeth speaks as if Banquo were to be present.

31. *Present him eminence* = treat him as eminent.

32. This line is imperfect both in construction and in metre ; something is supposed to have dropped out, or to have been cut out.

*That* may mean "in that" ; or *the while that* may mean "so long as."

33. *Lave* = bathe. *Must lave*, etc. = are obliged to keep our honor free from smirch by using streams of flattery.

34. *Visards* = masks.

37. *Lives* ; see Abbot, § 336.

38. *Nature's copy's not eterne*,—a legal metaphor. Clar. Pr. quotes Cowel's *Law Dict.*, s. v. : "Copyhold . . . is a tenure [of land] for which the tenant hath nothing to shew but the copy of the rolls [*i.e.*, of the record of the grant] made by the steward of his lord's court. . . . Some copyholds are fineable [*i.e.*, can be ended] at will and some certain : that which is fineable at will the lord taketh at his pleasure." "Copy" is used to designate this mode of holding property ; *cf.* N.E.D., s. v. "Copy, 5." But Clar. Pr. seems wrong in the application of the metaphor : "Nature is here compared to a lord of the manor under whom men

hold their lives by copyhold tenure." If this were true, the expression should read "in them their copy from Nature is not eterne"; it is the tenant, not the lord, who holds "copy" in the property; the lord owns it absolutely by some other form of tenure. It seems better, therefore, to take God as the manorial lord, and Nature (*cf.* II, ii, 7: "Death and nature do contend about them, whether they live or die") as the tenant by copyhold tenure. The other interpretations of *copy* are not worth mentioning.

41. *Cloistered*, because bats frequent cloisters. *Black Hecate*; *cf.* note on II, i, 52.

42. *Shard-borne* = borne on his stiff wings; *cf.* *Ant. and Cleop.*, III, ii, 20: "They are his shards and he their beetle." The wings of the beetle were so called because of their resemblance to shards, or fragments of pottery. The reading *shard-born*, proposed by some, is unquestionably wrong.

43. *Yawning peal*, a peal which summons to sleep.

44. *Note* = "notoriety"; and then "importance," because worthy of note. We still say "a man of note."

45. *Chuck*, a term of endearment, supposed to be a variant of "chick." Macbeth's reply sounds almost as if the motive that actuated him in concealing his plan was the desire to show his wife that he was capable of conceiving and executing alone an act which would make them safe, and that he was not the weakling he had seemed at the murder of Duncan.

46. *Seeling* is a term in falconry for sewing up with fine silk the eyelids of a hawk (for the purpose of taming it).

47. *Scarf* changes the figure a little, as it merely means to blindfold with a scarf.

49. *Bond* has been taken to refer to the *copy* of l. 38; but that is not a bond. *Richard III*, IV, iv, 77: "Cancel his bond of life" has also been quoted,—perhaps properly. Mr. Libby, who believes Banquo to have connived at the death of Duncan, and to have alluded to it in the "indissoluble tie" of III, i, 17, takes this to mean: their common guilt in trusting to the evil sisters, their common guilty silence in ruining Cawdor, their common guilty knowledge of Duncan's murder, and the hope of Banquo, and fear of Macbeth, that Banquo's heirs would succeed Macbeth.

50. *Light thickens*, and by so doing becomes dark ; cf. *Ant. and Cleop.*, II, iii, 27 : "Thy lustre thickens when he shines by."

51. *The rooky wood* = the misty, gloomy wood. Cf. *Promptorium Parvulorum* : "Roky or mysty. Nebulosus." Others think it means a wood frequented by rooks.

53. *Whiles* ; cf. I, v, 5. *Their preys* = the prey of each ; cf. note on III, i, 121.

### SCENE III.

This scene would have been little discussed but for the interest aroused in some minds in the question, "Who was the third murderer?" Mr. A. P. Paton (*Notes and Qu.*, Sept. 11, and Nov. 13, 1869, and *Macbeth*, Hamnet ed., Edinb., 1877) argues that it was Macbeth himself (see for discussion *N. and Q.*, Oct. 2, Oct. 30, Nov. 13, Dec. 4, 1869) ; Mr. M. F. Libby (*Some New Notes on Macbeth*, Toronto, 1893) maintains that it was Ross, whom he regards as an ambitious intriguer and the chief spy and confidant of Macbeth. In reply to both these theories it may be briefly said that this is a play, and that plays do not contain puzzles, "of which the audience is challenged to think out the meaning." Mysteries there may be ; not to be solved, however, but solely for the purpose of producing the effect of mystery. It is said that Shakspeare emphasizes this mystery as a challenge to our ingenuity ; but surely no more than he does the mystery as to the purpose and destination of Banquo's last ride. Where was he going ? what was his purpose ? was he plotting against Macbeth ? had his purpose been innocent, would he have given such evasive answers as he did ?—all these are questions for the spilling of ink, if one is to take upon him the mystery of things as if he were Shakspeare's spy. But Banquo's destination is a matter of no consequence ; he takes his ride merely in order that he may be killed as he returns. The third murderer is introduced to free the lying-in-wait from stiffness and artificiality, and to create in this scene the atmosphere of mystery which attends all the murders in the play. It is the introduction of persons and acts not absolutely necessary to the plot, and of allusions to events as occurring in extra-scenical time, which gives to Shakspeare's plays the fulness and flexibility which have induced many to discuss them as if they were life itself.

Applying to these theories the tests, not of the stage, but of life, it seems possible to demonstrate their untenability. If any inference is to be trusted, one may infer from III, iv, 21, that Macbeth knew nothing of the escape of Fleance, which he certainly would have known had the third murderer been either he or Ross, who entered the supper-room with him.

2. *Delivers* = reports ; cf. I, v, 10.

3. *Offices* = "what we have to do"; tautological.

5. *The west yet glimmers with some streaks of day*; but by l. 9 lights are needed, and in l. 20 Fleance escapes by the aid of darkness.

6. *Lated* was apparently developed from "late" independently of "belated."

7. *Timely* = "welcome, appropriate to the time"; or is an instance of transferred modifier = "to gain the inn in time."

10. *Note of expectation* = list of those expected.

11. On the Elizabethan stage the horses were hobby-horses, made by attaching at the rider's waist a framework representing the body and legs of a horse (see picture in Douce's *Illustrations*, after p. 576). The falling of man and horse, when the man was killed, would be awkward; and Halliwell-Phillips suggested this as the reason why the horses do not appear here as they did in I, iii, 37, according to Dr. Forman.

19. Apparently it was not the third murderer, as Paton suggests, but the first, who struck out the light.

20 f. In life this would be a queer remark to come from one who had undertaken the murder for the sake of revenge on Banquo. On the escape of Fleance, see App., p. 185.

21. This gives little countenance to the view that the third murderer thought the others had pursued Fleance, and that consequently Macbeth might fairly expect from the first murderer later information.

#### SCENE IV.

The appearance of the ghost in this scene has been prepared for by the air-drawn dagger of II, i, and the allusion in III, ii, to the nightly affliction of terrible dreams. Lady Macbeth seems not yet to know of Banquo's murder, and at the first appearance

of the ghost, supposing that she can easily quiet Macbeth, she rejects Ross's suggestion that the guests leave ; but as Macbeth's terror increases, she sees that there is some new element in it, the nature of which she does not know and the effect of which she cannot estimate ; and, terror-stricken at the blind contest, she sends the guests away without order or ceremony.

Whether the ghost should be visible to the spectators or left to the imagination, depends altogether on the relation existing in each particular presentation of the play between the artistic cultivation of the spectators and the resources of stage-mechanics. One can conceive of devices capable of producing a ghost that would be effective with the most sensitive and critical body of spectators.

1 f. Of course they were to be seated in the order of their ranks.

*At first and last* seems to imply "the whole time," "from the beginning to the end." Johnson suggested *to* instead of *at*.

3. *Ourselves*, the "plural of royalty," already used a number of times.

5. *Her state* = the canopied chair of royalty ; cf. 1 *Henry IV*, II, iv, 415 : "This chair shall be my state."

6. *Require* contains no hint of compulsion.

11. *Anon* ; cf. I, i, 9.

14. There are three interpretations, two of which are ungrammatical, and the third rather pointless and unsymmetrical in structure : first, it is better outside thee than inside him ; second, unpleasant as it is to have thee at the door, it is nevertheless better than to have him alive within (this, of course, spoken, not to the murderer, but as an aside) ; third, it is better to have the blood on thy face than Banquo in the room. The passage (*Cymb.*, II, iii, 153) quoted to illustrate the grammatical irregularity is not precisely similar, but, on the whole, the first interpretation seems the best.

19. *The nonpareil* = the one without equal ; cf. *Tw. Night*, I, v, 273 : "Though you were crowned the nonpareil of beauty."

23. "As unconfined as the air which envelops the earth" ; *case* is used for any kind of envelope.

24. *Cribbed* = enclosed in a narrow space ; a *crib* is a small room ; cf. 2 *Henry IV*, III, i, 9 : "Why rather, sleep, liest thou

in smoky cribs, Upon uneasy pallets stretching thee . . . Than in the perfumed chambers of the great ?”

25. *To* ; Clar. Pr. prefers to regard Macbeth as prisoner to doubts and fears, but suggests that perhaps he is represented as shut in from everything but them. *Saucy* = insolent ; it had no implication of playfulness.

28. *Nature* ; cf. II, ii, 7, and III, ii, 38.

29. *Worm* = serpent ; cf. *Midsummer Night's Dream*, III, ii, 71 : “ Could not a worm, an adder do so much ? ” This was formerly the common meaning.

32. *We'll hear ourselves again* = we will talk with each other again. Some editors put a comma after *hear*, and interpret : “ We'll talk, when we are ourselves again ” ; but Macbeth surely does not tell the murderer how much he is disturbed.

33. *The cheer* ; cf. “ the hearty welcome,” l. 2 above.

33-35. A rather queer remark ; surely it was not then the custom to put it as crudely as this.

34. *A-making* ; the *a-* is the remnant of the preposition *on* = “ in ” ; *making* is a noun ; cf. note on I, iv, 8.

39. It is held by many that this is the ghost not of Banquo, but of Duncan. But to say nothing of the fact that the stage direction in Ff. calls it “ the Ghost of Banquo,” the wish for Banquo's presence in 40, 41, is enough to settle the matter ; he enters here just when he is spoken of, exactly as he does below ; cf. 90, 91. There is no question of Duncan in this scene.

41. *Graced* = full of grace ; not a *pp.*, but an *adj.* in *-ed*.

42. *Who* ; cf. note on III, i, 122.

44. *Please't*, a good example of the *optative*.

46. This is effective on the stage, but how do the editors who apply to Shakspeare's plays the tests of life explain the failure to reserve a chair for Banquo as well as for Macbeth ?

49. *Have done* ; is this plural, or an instance of singular subject with plural verb, through the influence of the adjacent *you* ?

55. *Upon a thought* = in a moment, with the speed of thought ; cf. 1 *Henry IV*, II, iv, 241 : “ And with a thought, seven of the eleven I paid.”

57. *Shall* = certainly will. *Extend his passion* = prolong his suffering or agitation ; “ passion ” is used of suffering or of any strong emotion.

60. *O proper stuff!*—a sneer; *proper* means “beautiful,” “fine.”

63. *F'laws* are, primarily, sudden gusts of wind; here used either, as Clar. Pr. suggests, for sudden bursts of emotion, or for violent and apparently causeless movements.

64. *To* = in comparison with; see *Measure for Measure*, III, i, 132: “The weariest life . . . is a paradise *To* what we fear of death.”

66. *Authorized by* = vouched for by; probably accented on the second syllable, as in *Sonnets*, xxxv, 6, and *Lover's Complaint*, 104.

72. *Monuments* = tombs; *maws* = stomachs; for the thought, cf. Scot, *Discoverie of Witchcraft*, ed. Nicholson, p. 81: “I am not ignorant that some write, that after the death of Nabuchadnezzar, his sonne Eilumorodath gave his bodie to the ravens to be devoured, least afterwards his father should arise from death.”

76. *Humane statute* = either “humane laws,” or “the laws of man,” for *human* and *humane* were not distinguished either in spelling or in pronunciation until later. *Purged the gentle weal* = “purged the commonwealth, state, and made it gentle, orderly”; an example of prolepsis; cf. I, vi, 3; for *weal* = commonwealth, cf. V, ii, 27.

81. *Mortal murders* = deadly wounds; cf. 28 above, where each of the twenty gashes is said to be “a death to nature.”

85. *Muse* = wonder, be amazed.

91 f. The editors in general find much difficulty in this passage, particularly in “aud all to all.” Some wish to read “*call* to all”; those who retain “all” explain: “all good wishes to all.” But Macbeth is not merely drinking to them himself, he is proposing the general joy of the whole table as the pledge or toast which they *all* drink. His gesture and words would need no commentary at a modern banquet.

95. *Speculation* = “power of vision”; in *Othello*, I, iii, 271, the eyes are called “speculative instruments.”

98. *Only* is said to be out of its proper place, but it certainly is not; for this is not the same as “it only spoils the pleasure.”

101. *Arm'd* refers not to the horn of the rhinoceros, but to his thick hide or defensive armor. According to Pliny's *Natural History*—a well-known book in Shakspeare's time—the Hyrcanian forest (south of the Caspian Sea) was inhabited by fierce tigers.



105. *If trembling I inhabit then*; the most difficult passage in the play. Perhaps Henley's explanation is the best: "Shakspeare here used the verb *inhabit* in a neutral sense to express continuance in a given situation; and Milton has employed it in a similar manner, *Paradise Lost*, vii, 162: 'Meanwhile inhabit lax, ye powers of heaven.'" Others take *trembling* as the object of *inhabit* (quoting as precedent, *Psalms* xxii. 3: "O thou that inhabitest the praises of Israel"); of these, some think *inhabit* the ordinary word (= to dwell in), others think it means to wear as a garment or habit. Many substitute *inhibit* for *inhabit*; some again taking it neutrally (= to hang back or hesitate), and others, changing *I* to *me*, or *then* to *thee*, and explaining *inhibit* as "restrain." Besides these, there are many wild conjectures. The general sense is clear enough. *Protest me* = declare me, publish me as. *The baby of a girl* = either a child's doll, or the puny offspring of an immature mother. *Baby*, then as now, meant either an infant or a doll; for the former, *cf.* Schmidt, *s. v.*; for the latter, Sidney's *Arcadia*, ed. 1724, ii, 460: "Young babes think babies of wonderful excellency, and yet the babies are but babies."

107. *Mockery* = imitation, counterfeit appearance; *cf.* *Henry V.*, IV, Chor., 53: "Minding true things by what their mockeries be."

109. *Broke*; *cf.* note on I, iv, 3.

110. *Admired* = productive of wonder; *cf.* *Two Night*, III, iv, 165: "Wonder not, nor admire not in thy mind." Here, as in many other words, Shakspeare's usage is nearer to the original meaning of Latin words (*cf.* *Nil admirari*) than that of to-day, not because of any etymological effort on his part, but because words borrowed from a foreign language are nearer to the foreign meaning when first used than they are later. On the form in -*ed*, *cf.* Schmidt, 1417 f., and note on III, i, 94.

111. *Overcome us like* = suddenly overshadow us like, etc.

112 f. "You make me a stranger to my own character," or "to my present state of mind." For disposition = character, *cf.* *As You Like It*, IV, iii, 118: "The royal disposition of that beast"; for it in the sense of "mood," *cf.* *King Lear*, I, iv, 242: "Put away These dispositions that of late transform you From what you rightly are"; for *owe* = "possess," *cf.* note on I, iv, 10. Clar. Pr. thinks *you* refers not only to Lady Macbeth, but to all the company.

119. *Stand not upon the order of your going* = do not insist upon precedence.

122. *It* refers, Clar. Pr. thinks, to the murder of Banquo; perhaps it may refer to "blood" of the next clause. The punctuation of Ff. puts "they say" with "It will have blood."

123. *Stones have been known to move* is commonly taken to refer to such incidents as the refusal of stones to cover the corpse of a murdered man, thus revealing the murder and leading to the discovery of the murderer. Paton sees here an allusion "to the rocking stones, or stones of judgment, by which it was thought the Druids tested the guilt or innocence of accused persons; at a slight touch of the innocent, such a stone moved, but the 'secret man of blood' found that his best strength could not stir it." If this be the allusion, Shakspeare ought to have said: "Stones have been known *not* to move." *And trees to speak* is said to be an allusion to the story of the trees which revealed to Æneas the murder of Polydorus, Vergil, *Æneid*, iii, 19-68.

124. *Augures* = auguries; Shakspeare uses "augurer" in the sense of "augur." *Understood relations* = the secret relations between things, which are understood by the initiated.

125. *Maggot-pies* is a longer form of *maggies*. *Choughs* belong to the crow family and, like magpies and rooks, can be taught to speak.

128. *How say'st thou, that, etc.*, = what do you think of his refusing to come? It is noteworthy that not a word is said by either Macbeth or Lady Macbeth about the events of the supper or about Banquo's death. Whatever may be the reason for this, the effect of the conversation about Macduff is to carry the audience on without a stop to the Macduff episode. To such skilful devices as this the play owes in great part its extreme rapidity of movement.

130. *By the way* = casually.

131 f. *Cf. App.*, p. 186.

133. *Betimes* = early; *cf.* timely.

138. *As go o'er*; we should insert *to*.

140. Clar. Pr. thinks this means: "Which must be put in action before people have an opportunity of examining"; it may mean, however, "which demand such immediate action that I shall not have time to consider them carefully." Libby thinks

they are so disgraceful that Macbeth himself dare not examine them.

141. *Season* = seasoning; that which gives vivacity.

142. *Abuse* = deception; cf. note on II, i, 50. *Self* Shakspeare treats as an adjective; cf. "by self and violent hands," V, viii, 70.

144. *In deed* (Theobald's emendation) is better than *indeed* of Ff.

#### SCENE V.

On the authenticity of the scene, see *Introd.*, p. xxii. Dramatic purpose, in the proper sense of the word, it has none.

1. On Hecate, see *Introd.*, p. xxiv, and note on II, i, 52.

*Angerly* is used three times by Shakspeare; *angrily*, not at all. After verbs like "look," "smell," etc., where we use an adjective, Shakspearean usage prefers an adverb.

2. *Beldams* = hags. In Middle English *dam* (or *dame*) meant "mother," and *bel-* was a prefix used in such words as *belfader* = grandfather, *beldam(e)* = grandmother. *Beldame* was then used of any old woman, just as *granny* is, and finally of a hag, or witch, because old women were so frequently regarded as witches.

7. *Close* = secret.

13. *Loves*; if this play alone were to be taken into consideration, one would be forced to the conclusion that *loves* here means "is a devotee," or that there is some corruption in the text; for interpreted in its ordinary sense, it is altogether out of harmony, not only with the character of Macbeth and his attitude toward the weird sisters, but equally so with the character of those uncanny but dignified beings. Assuming the scene to be an interpolation, however, this is at once recognizable as belonging to the class of ideas exploited in Middleton's *Witch*; there, indeed, gaining the bestial love of mortal men is the main object of thought and endeavor on the part of the witches.

15. *The pit of Acheron*; Acheron was, in classic mythology, one of the rivers of the underworld; here the name is given to some pit supposed to be an entrance to hell.

24. *A vaporous drop profound*; Steevens: "The *virus lunare*

of the ancients, a foam which the moon was supposed to shed, when strongly solicited by enchantment." Clar. Pr.: "Deep, and therefore ready to fall. Johnson however interprets 'a drop that has profound, deep, or hidden qualities.' Whatever be the meaning, the word rhymes to 'ground,' which is the main reason for its introduction here."

26. *Sleights* = devices.

29. *Confusion* = destruction; cf. II, iii, 47.

32. *Security* = carelessness, over-confidence.

33. The stage direction in Ff. at this point is: "Musicke, and a Song"; then, after l. 35, comes: "Sing within. Come away, come away, etc." In the Davenant version of *Macbeth* (1674) the passage from l. 33 reads:

*Musick and Song.*

*Heccate, Heccate, Heccate!* Oh come away :

Hark I am call'd, my little Spirit see,

Sits in a foggy Cloud, and stays for me.

*Sing within.* [Machine descends.

Come away *Heccate, Heccate!* Oh come away :

*Hec.* I come, I come, with all the speed I may,

VVith all the speed I may.

VVhere's *Stadling?*

2. Here.

*Hec.* VVhere's *Puckle?*

3. Here, and *Hopper* too, and *Helway* too.

1. VVe want but you, we want but you :

Come away make up the Count.

*Hec.* I will but Noint, and the[n] I mount,

I will but, &c.

1. Here comes down one to fetch his due, a Kiss,

A Cull, a sip of blood.

And why thou staist so long, I muse,

Since th' Air's so sweet and good.

2. O art thou come ; VVhat News ?

All goes fair for our delight,

Either come, or else refuse,

Now I'n furnish'd for the flight,

Now I go, and now I flye,

*Malking* my sweet Spirit and I.

3. O what a dainty pleasure's this,  
 To sail i' th' Air  
 VVhile the *Moon* shines fair ;  
 To Sing, to Toy, to Dance and Kiss,  
 Over VVoods, high Rooks and Mountains ;  
 Over Hills, and misty Fountains :  
 Over Steeples, Towers, and Turrets :  
 VVe flye by night 'mongst troops of Spirits.  
 No Ring of Bells to our Ears sounds,  
 No howles of VVolves, nor Yelps of Hounds ;  
 No, nor the noise of VVaters breach,  
 Nor Cannons Throats our Height can reach.
1. Come let's make hast she'll soon be back again :  
 2. But whilst she moves through the foggy Air,  
 Let's to the Cave and our dire Charms prepare.

When Middleton's *The Witch* was discovered, the whole passage, essentially as here given, was found in it. That this and the later song (IV, i, 43) were composed for *The Witch* is perhaps susceptible of proof, see *Introd.*, p. xix. *Clar. Pr.* thinks that the arrangement in *Ff.* indicates that only two lines of this song were sung ; but this is doubtful.

#### SCENE VI.

*Forres.* *The palace* ; not in *Ff.* ; any other place would do equally well. The purpose of the scene is to prepare the way for the revolts of IV, iii, 182 ff. ; V, ii, 18 ff. ; V, iii, 1, 25 ; V, iv, 10 ff. ; by showing the suspicions that are already aroused ; and to continue the preparation for the Macduff and Malcolm episodes.

*Ff.* do not give the name of the lord who talks with Lennox. Johnson thought it should be Angus ; in Dyce's copy of *F*, some one nearly contemporary with Shakspeare wrote *Ross* ; in the Davenant version it is *Seaton* (*i.e.*, Seyton), probably because in that version Seyton deserts Macbeth in Act V, sc. iii. But, as Johnson says, "nothing is said that might not with equal propriety have been put into the mouth of any other disaffected man" ; the name is of no consequence.

1. "What I have said is merely what you already know."  
 2. *Only* ; cf. III, iv, 98.

3. *Borne* = conducted. Cf. App., p. 179.

4. *Marry*; a very mild oath; originally = "by the Virgin Mary!" but the origin had been forgotten.

4. *Why was?* Because in early English *am dead* means "die," and *was dead*, "died"? Or is it like the "was gone" of Omar Khayyam?—

"The Worldly Hope men set their Hearts upon  
Turns Ashes—or it prospers; and anon,  
Like Snow upon the Desert's dusty Face,  
Lighting a little hour or two—was gone."

8. *Who cannot want the thought*, etc., is one of the passages in which Shakspeare seems to say the opposite of what he means. In most, if not all, of these passages there are two negatives,—one expressed in an adverb, and the other implied in a verb or other word. It has been suggested that if two negatives when fully expressed do not in Elizabethan English counteract each other, they ought not to do so in such cases as these. Cf. *King Lear*, II, iv, 140: "You less know how to value her desert Than she to scant her duty," where the sense demands for *scant* some such word as "do, fulfil." *Want* in our passage means "lack," "be without."

10. *Fact* in Elizabethan English means a deed, usually an evil deed.

19. *An't* = if it. In F, this *an* is always (except once) spelled *and*, but for the sake of clearness it is now commonly spelled without *d*. In origin it is merely a special use of the ordinary conjunction *and*.

21. *Broad words* = too free speech. *From* = on account of.

22. *Tyrant* = usurper; not tyrant in the present sense.

27. *Of* = by. *The most pious Edward*, i. e., Edward the Confessor.

35. This looks like a transposition, but probably is not; cf. Scot, *Discoverie*, p. 141: "The miracles wrought by Christ were the raising up of the dead . . . the restoring of the lame to lims," etc. In Shakspeare occur such expressions as: "Impose me to what penance your invention Can lay upon my sin" (*Much Ado*, V, i, 282); "You to your former honour I bequeath" (*As You Like It*, V, iv, 192).

38. *Exasperate*; Clar. Pr.: "Verbs derived from Latin participial forms do not necessarily have a *-d* final in the *pp.*"

40. *With*, *i.e.*, with that as an answer.

42. *Hums* is not the word *hums*; it represents an inarticulate sound, well-known, but not easily expressed in letters.

43. *That* has for its antecedent *the time*.

48 f. *Suffering country Under a hand accursed*. An instance of an arrangement of words common in Shakspeare. Cf. V, viii, 66: "Our exiled friends abroad," *i.e.*, our friends exiled abroad; and *Richard II*, III, ii, 8: "As a long-parted mother with her child."

## ACT IV.

The three scenes of the act complete the preparations for the destruction of Macbeth. The interview with the weird sisters, while it takes away his last hope against the succession of Banquo's issue, nevertheless seems to guarantee him security for the immediate future, even the warning given him being one which he apparently may safely disregard if he chooses. The massacre of Macduff's wife and children so fills up the measure of Macbeth's evil deeds that not even his later somewhat movingly solitary and hopeless misery can interfere with the feeling of satisfaction—hardly of pleasure, I think—which the spectator has in his death. The third scene unites Malcolm and Macduff, and, in the report of the massacre, incites them to immediate and pitiless retribution.

### SCENE I.

The best commentary on this cauldron scene is perhaps the first half of Ben Jonson's *Masque of Queens*, written and presented in 1609. Jonson's notes also afford an excellent view of the manner in which an Elizabethan dramatist, in dealing with such a subject, treated his materials. He drew upon ancient poets, upon systematic treatises of magic, and upon popular tradition, "reconciling," he says, "as near as we can, the practice of antiquity to the neoteric, and making it familiar with our popular witchcraft."

The effect, upon the spectator or the reader, of these dark

rites depends in no wise upon the knowledge that Shakspeare had authority, either particular or general, for each of the ingredients of the cauldron and for the ceremonies attending their composition. If, knowing what the ingredients are, we do not at once feel their fitness for this hell-broth, no amount of authority for them will avail. The parallel passages given are mainly intended to remind us of the fact that to Shakspeare's audience these and similar practices were matters of common belief or familiar dark rumor.

The following passage from the *Masque of Queens* seems worth quoting:

- |               |   |     |
|---------------|---|-----|
| <i>Dame.</i>  | But first relate me, what you have sought,<br>Where you have been, and what you have brought.   | 85  |
| 1 <i>Hag.</i> | I have been all day looking after<br>A raven, feeding upon a quarter ;<br>And soon as she turn'd her beak to the south,<br>I snatched this morsel out of her mouth. | 90  |
| 2 <i>Hag.</i> | I have been gathering wolves' hairs,<br>The mad dog's foam and the adder's ears ;<br>The spurging of a dead man's eyes,<br>And all since the evening star did rise. |     |
| 3 <i>Hag.</i> | I last night lay all alone<br>On the ground, to hear the mandrake groan ;<br>And plucked him up, though he grew full low ;<br>And as I had done, the cock did crow. | 95  |
| 4 <i>Hag.</i> | And I have been choosing out this skull<br>From charnel houses that were full,<br>From private grots, and public pits :<br>And frighted a sexton out of his wits.   | 100 |
| 5 <i>Hag.</i> | Under a cradle I did creep,<br>By day ; and when the child was asleep,<br>At night, I sucked the breath ; and rose,<br>And plucked the nodding nurse by the nose.   | 105 |
| 6 <i>Hag.</i> | I had a dagger : what did I with that ?<br>Killed an infant to have his fat.<br>A piper it got, at a church ale.<br>. . . . .                                       |     |
| 7 <i>Hag.</i> | A murderer, yonder, was hung in chains,<br>The sun and the wind had shrunk his veins ;  | 111 |



- I bit off a sinew; I clipped his hair,  
I brought off his rags that danced in the air.
- 8 *Hag*. The screech-owl's eggs, and the feathers black, 115  
The blood of the frog, and the bone in his back,  
I have been getting; and made of his skin  
A purset to keep sir Cranion in.
- 9 *Hag*. And I have been plucking, plants among, 120  
Hemlock, henbane, adder's-tongue,  
Night-shade, moon-wort, libbard's-bane;  
And twice, by the dogs, was like to be ta'en.
- 10 *Hag*. I, from the jaws of a gardner's bitch,  
Did snatch these bones, and then leaped the ditch:  
Yet went I back to the house again, 125  
Killed the black cat, and here's the brain.
- 11 *Hag*. I went to the toad breeds under the wall,  
I charmed him out, and he came at my call;  
I scratched out the eyes of the owl before,  
I tore the bat's wing; what, would you have more? 130
- Dame*. Yes, I have brought, to help our vows,  
Hornèd poppy, eypress boughs,  
The fig-tree wild that grows on tombs,  
And juice that from the larch-tree comes,  
The basilisk's blood, and the viper's skin: 135  
And now our orgies let us begin.

1. *Brinded* = "Of a tawny or brownish colour, marked with bars or streaks of a different hue; also *generally* streaked, spotted; brindled."—*N. E. D.*

2. *Thrice, and once*; I have followed Ff. rather than Camb. Ed. in the punctuation, because I think it a little more likely that the Second Witch says, "Yes, and besides that, the hedge-pig has whined once," than that the hedge-pig has whined so clamorously and unprofessionally.

3. The cry of *Harpier* gives the final signal. 'Tis the precise, magical moment for beginning the incantation. All sorts of suggestions have been made as to the origin of the name *Harpier*: *Harpya*, a harpy; *habar*, to practise witchcraft; *harper*, a crab; *herpler*, a waddler. But, like dozens of names of familiar spirits, it seems to have no meaning; if it has one, it is certainly not worth finding out, for a significant name that does not exhibit its significance without the aid of a library is a failure on the

stage. It is well to bear in mind that the unintelligible is a legitimate pigment in portraying the supernatural.

6. On metre, *cf.* *Introd.*, p. xxxii.

7. *Has* is changed to *hast* by some editors.

8. *Swelter'd* here means "exuded." Whether the toad is venomous has been seriously discussed; it is sufficient that it was, and is, so regarded.

10. In the punctuation of this line (and 20 and 35) I have followed Ff. *Double* is not adjective, but verb.

12. "A slice of a snake from the fens."

13. *Bake* is probably due to the desire for a rhyme with *snake*.

14. *Newt*, a sort of water lizard.

16. *Fork* = forked tongue. The *blind-worm* (or slow-worm) was regarded as poisonous; *cf.* *Timon of Athens*, IV, iii, 182: "The eyeless venom'd worm."

23. *Mummy* is properly a sort of semi-fluid gum that oozes from an embalmed body when heat is applied; it was much used as a medicine in Shakspeare's time, though often spoken of as disgusting. *Maw*; *cf.* III, iv, 73. *Gulf* apparently has the same meaning.

24. *Ravin'd* = either "ravenous" or "glutted with prey."

27. The yew tree was regarded as poisonous, and often grew in graveyards; slips splintered off—by thunderbolt or storm?—in the eclipse of the moon would have, in addition, all the uncanniness formerly associated with eclipses.

31. *Drab* = harlot.

32. *Slab* = of a slimy semi-fluidity.

33. *Chaudron* = the entrails.

34. *Cauldron* was a perfect rhyme for *chaudron*; in Ff. it is spelled without *l*, and it was so pronounced.

37. *Baboon* is accented on the first syllable.

38. In Ff. the stage direction is: "Enter Hecat, and the other three Witches,"—which is certainly right: there were seven witches who danced about the cauldron; *cf.* *Introd.*, p. xxiii.

39. *Commend*; not in the sense in which it appears in I, vii, 11, and III, i, 38.

43. After l. 42 (43 being omitted) the Davenant version (1674) has:—

*Musick and Song.*

*Hec.* Black Spirits, and white,  
Red Spirits and gray ;  
Mingle, mingle, mingle,  
You that mingle may.

1. *Witch.* *Tiffin, Tiffin*, keep it stiff in,  
Fire drake *Puckey*, make it luckey :  
Lyer [*i.e.* *Lyard*] *Robin*, you must bob in.

*Chor.* A round, a round, about, about,  
All ill come running in, all good keep out.

1. Here's the blood of a Bat !

*Hec.* O put in that, put in that.

2. Here's Lizard's brain,

*Hec.* Put in a grain.

1. Here's Juice of Toad, here's oyl of Adder  
That will make the Charm grow madder.

2. Put in all these, 'twill raise the stanch ;

*Hec.* Nay here's three ounces of a red-hair'd Wench.

*Chor.* *A round, a round, &c.*

2. I by the pricking of my Thumbs,  
Know something Wicked this way comes,  
Open Locks, whoever Knocks.

These lines, like the song, "Come away," were written by Middleton; see *Introd.*, p. xix.

50. *Conjure* is always (except twice) pronounced by Shakspeare with the accent on the first syllable.

53. *Yesty*, frothy, like yeast.

54. *Confound*; cf. II, ii, 11. *Navigation* = ships collectively; not, as Schmidt thinks, "voyages by sea."

55. *Bladed corn*, *i.e.*, grain not yet in the ear, is certainly lodged (*i.e.*, beaten down so as to stay) with great difficulty, if at all; but that fact only makes the remark the more appropriate. A passage from Scot's *Discoverie* about the power of witches to "transferre corne in the blade from one place to another" is quoted by the editors, and other similar passages could easily be cited, but they have nothing to do with *lodging* corn.

59. *Germins* = seeds, germs; cf. *King Lear*, III, ii, 8: "Crack nature's moulds, all germins spill at once, That make ungrateful

man"; and *Winter's Tale*, IV, iv, 490: "Let Nature crush the sides o' the earth together, And mar the seeds within." On the whole passage, cf. Jonson's *Masque of Queens*, 137-162.

65. *Nine*, because it is a magic number; cf. *King Lear*, III, iv, 126: "Met the night-mare, and her nine-fold." *Farrow*, originally meaning a pig, came to mean a litter of pigs. *Sweaten* is an irregular form.

66. On this passage, as on several preceding, it is worth while to compare the quotation from Jonson given on p. 148.

68. The armed head (*i.e.*, head enclosed in a helmet; see note on III, iv, 101) represents Macbeth's own head, presented by Macduff to Malcolm; cf. l. 71.

72. To be effective this line must be spoken with pauses.

76. The bloody child is, of course, Macduff, who was "from his mother's womb untimely ripped"; but Macbeth does not bring this apparition (nor any of the others, it will be observed, though each apparition shows how the oracular words are to find fulfilment) into connection with the "word of promise."

80. Cf. App., p. 186.

83. This does not refer to a double bond; the assurance is double sure, because he intends to have a bond as well as a promise. *Double* is, of course, used adverbially.

84. He will take a bond of Fate, bind it to the performance of the promise, by killing Macduff. Lord Campbell's note on the legal allusions here and in 99 is super-subtle; it overleaps itself and falls on the other. It will be noted, that, contrary to Holinshed, Shakspeare makes Macbeth change his intention in regard to Macduff at once (cf. App., p. 186); this obviates the necessity of introducing a motive for the change, which would impede the rapid movement of the play.

86. The crowned child with the tree ought to open Macbeth's mind to the meaning of the next prediction; but, of course, cannot.

88. *Round*; cf. I, v, 27. *Top* is too poetic to be put into prose; if one cannot feel it, he had better go on to the next line.

93. *Dunsinane* seems here, and here only, to have the right accentuation; but cf. *Trans. New Sh. Soc.*, 1887-90, pp. 178, 179. For the prediction, cf. App., p. 186.

95. *Impress* = compel into service, as soldiers were impressed.

96. *Bodements* = omens or predictions.

97. *Rebellion's head* is Theobald's emendation for the Ff. reading, *Rebellious dead*; it seems certainly right.

98. *Our high-pluced Macbeth* sounds queer from Macbeth himself; and the substitution of *your* for *our* does not help the matter. It looks very much as if "Sweet bodements . . . mortal custom" (96-100) were an insertion by some one else.

99. *Lease* is, of course, a legal phrase.

100. *Mortal custom* = the custom of mankind.

106. *Noise* often means music, or even a band of musicians, in Elizabethan English.

113. *Hair* is changed by some editors to *air*.

117. *Crack of doom* = "the thunder-peal announcing the Last Judgment."—Clar. Pr.

121. James I. was the first of the descendants of Banquo to bear the twofold ball and treble sceptre. A golden orb or ball was the emblem of sovereignty; James bore a twofold ball as emblematic of his double coronation, at Scone and at Westminster. The treble sceptre is said by the editors to "symbolize the three kingdoms, England, Scotland, and Ireland"; but if one may judge from the style and title assumed by James, this is incorrect; he was, after Oct. 24, 1604, "The Most High and Mightie Prince, James, by the Grace of God, King of Great Britaine, France and Ireland, Defender of the Faith."

122. Metre defective.

123. *Blood-bolter'd* = with the hair clotted with blood.

125-132. On the authenticity of these lines see Introd., p. xxii.

126. *Amazedly*; we should say "amazed," but cf. *Merch. of Venice*, I, i, 161: "In Belmont is a lady richly left."

127. *Sprites* = spirits; cf. note on II, iii, 60.

130. *Antic* (= quaint) is the same word as "antique"; the steps of connection being "ancient," "old-fashioned," "queer." Shakspeare always accents it on the first syllable, whatever be its meaning or its spelling.

144. *Anticipatest* = preventest.

145. *Flighty* = swift. Compare this figure with that in I, v, 43-45. *O'ertook*; cf. note on I, iv, 3.

147. *Firstlings* = first offspring; cf. *Genesis* iv. 4.

150. *Cf.* App., p. 186.

153. *Trace him in his line* = are his descendants.

155. *Sights* has been changed by some editors to *flights* or *sprites*; but the text is intelligible enough.

## SCENE II.

The interview of Lady Macbeth and Ross, the talk with the child, and the warning by the unknown messenger, are all intended to emphasize the massacre which follows, and to lend to the scene something of the full, natural flow of life. It has been argued that Ross is acting a double part, and is in reality the leader of the band of murderers; but, obscure as some of his speeches certainly are, I can see no support for such a theory; *cf.* *Introd.*, p. xxi. That the unknown messenger was sent by Lady Macbeth is attractive, but hardly admits of serious discussion.

3 f. "When we have committed no treason, fear often makes us act in such a way as to be suspected of it."

7. *Titles* = things he possessed, had a title to, not merely the designations of his rank; *cf.* the phrases, "a title-deed," "investigate his title to the property," which, though not precisely the same, show how the meaning in the present passage arose.

9. *The natural touch* = the sensibility, feeling, which nature bestows.

11. *Her young ones in the nest*; an absolute construction.

14. *Coz*; *cf.* IV, iii, 161.

15. *For* = as for.

17. *Fits* = not "what befits the season," but "the violent disorders of the time."

18 f. "When we are held to be traitors, and are yet conscious of no guilt."

19 f. This obscure expression may mean: (a) when we interpret rumor in accordance with our fears, but know not what we fear; (b) when we believe rumor in consequence of our fear, but, etc.; (c) when we have a reputation which is the result of our vague fear of we know not what.

22. *Each way and move* is also very puzzling. The principal emendations are: "each way and none"; "each way it moves"; "which way we move"; "and each way move"; "each way and

wave." None of them is satisfactory; we must, perhaps, be contented with knowing that the figure is that of an object tossed helplessly about on a violent sea.

23. *Shall*; the omitted subject is probably "it," not "I," as has been suggested.

29. "I should disgrace myself and make you uncomfortable by weeping."

30. *Sirrah* was used to inferiors and children; *cf.* note on III, i, 44.

32. *With worms* = on worms; *cf.* *Richard II*, III, ii, 175: "I live with bread."

34. *Lime*; bird-lime is a sticky substance formerly used for catching small birds; it was spread on branches of trees or other places on which the birds were accustomed to light.

35. *Gin* = snare.

42 f. The first half of this sounds very much like a current saying (= what you say exhausts your wisdom). There is probably also a play on two meanings of wit—wisdom (or intelligence) and wit (in the modern sense).

47. *Swears and lies* = breaks his oath of allegiance.

55. Here the boy uses *liars* and *swearers* in the ordinary sense.

65. *State of honour* = condition as a person of rank. *I am perfect in* = I know all about.

66. *Doubt* = fear.

69. "It is too savage of me to frighten you thus."

70. *Fell* = deadly.

75. *Sometime* = sometimes; *cf.* I, vi, 11.

80 f. *So . . . where*; for similar constructions, *cf.* Abbot, § 279.

81. *Mayst* instead of *may*, because she is thinking of the murderer who stands before her.

82. *Shag-hair'd* is Steevens's emendation for *shagge-ear'd* of F<sub>1</sub> and F<sub>2</sub>. It means "having rough, shaggy hair." We follow the Cambridge editors in retaining *shag-ear'd*.

83. *Fry* = offspring.

### SCENE III.

The location of this scene was formerly given as "England. A room in the king's palace"; it is now usually made an out-

door scene, chiefly, perhaps, because of the mode of Ross's entry (cf. 159-162) and the question addressed to the English doctor in 140. The discussion between Malcolm and Macduff is not very interesting; it cannot be pleaded in its favor that it "was needed to supplement the meagre parts assigned to Malcolm and Macduff," for Malcolm is a mere lay figure, and is no less so because of this conversation; and the additions to Macduff's character that grow out of the conversation are not worth the time and space. The reason for its existence seems to be that, following as this scene does immediately upon the murder of Macduff's family, it would hardly do for Ross to come in at the beginning with the news of that massacre; something must be introduced to make Ross's appearance in England seem natural; and, strange as it may appear, this conversation does so. If Malcolm and Macduff are to be conversing when Ross finds them, it is according to both nature and Holinshed that the subject of their conversation should be the campaign against Macbeth. The nature of the conversation was suggested by Holinshed (cf. App., pp. 187 ff.), and its length was absolutely determined by the impossibility of dealing more briefly with the chosen material.

3. *Mortal* = deadly.

4. *Bestride our downfall'n birthdom* = stand over our native land to defend it; cf. Falstaff's remark to Prince Hal, 1 *Henry IV*, V, i, 122.

6. *That*; cf. I, ii, 60.

8. *Syllable* is used, Clar. Pr. thinks, to express the single cry of agony.

10. *To friend* = as a friend, favorable.

12. *Tyrant* = usurper. *Whose sole name* = whose name alone.

14. Cf. App., p. 187.

15. *Deserve* is Theobald's emendation for *discerne* of Ff. Some of the editors insert *'tis* or *is it* before or after *wisdom*. If, as is commonly held, a whole line or more has been lost, it is dangerous to say that this line as it stands would not have made sense when taken with the context.

19 f. *Recoil In an imperial charge* = revert (to evil) under a king's command.

21 ff. "What I think of you cannot change you; although



Lucifer, who was the brightest of the angels, fell, good angels are still bright; it would not do for grace to change its appearance even if all foul things assumed that appearance."

25. "Perhaps the loss of your hopes is due to that which has aroused my suspicions, namely, your hasty leaving of your unprotected wife and children"; *cf.*, for a somewhat similar passage, II, ii, 1 f.

29 f. "Do not regard my suspicions as intended to dishonor you, but to secure my safety." For *jealousy* = suspicion, *cf.* *King Lear*, V, i, 56: "Jealous as the stung are of the adder."

33 f. *Wear thou thy wrongs*; *The title is affer'd* has been much discussed. *Affer'd* is a legal term meaning "confirmed." The difficulty is to decide who is meant by *thou*; if Malcolm, it means, "Wear the wrongs thou now wearest, thy title to them is confirmed"; if Tyranny is addressed, it means, "Keep possession of the powers and honors thou hast wrongfully obtained, thy title to them is confirmed by the refusal of goodness to interfere"; if Scotland is the antecedent, it means, "Continue to endure the wrongs thou endurest, the title is settled." Either the first or second of these is good.

41. *Withal*; *cf.* note on I, iii, 57.

48. *More sundry ways*, an adverbial phrase = in more various ways.

54. *Being*, of course, modifies *him*.

55. *Confineless* = boundless, without confines.

57. *In evils* may go with *more damned*, as it is commonly taken; but why not with *to top* (= to excel; *cf.* *King Lear*, I, ii, 21: "Edmund the base shall top the legitimate")?

58. *Luxurious* always means "lascivious" in Shakspeare.

59. *Sudden* = hasty.

64. *Continent* = restraining.

66. *Intemperance* is used in its wider, original sense of lack of moderation in anything.

67. *In nature* may go with *intemperance* or with *tyranny* (= a usurpation in its nature).

71. *Convey* = conduct.

72. *The time you may so hoodwink* = You may so blind the world; *cf.* I, v, 62. *Hoodwink* is a common term for "blindfold."

77. *Ill-composed* = badly compounded. *Affection* = inclination, disposition.

78. *Stanchless* = insatiable.

80. *His* = this one's; cf. *Merchant of Venice*, IV, i, 54.

81. Sauces were used to stimulate appetite.

82. *Forge* = fabricate, make without cause.

86. *Summer-seeming* = befitting the summer of life. "Shakspeare conceives of Avarice ('the good old-gentlemanly vice' of Byron) as a plant of Autumn and Winter, deeper rooted, more lasting."—Allen.

87. *The sword of our slain kings*, i. e., that which slew them.

88. *Foisons* = plenties.

89. *Mere own* = very own, belonging to no one else. *Portable* = endurable; cf. *King Lear*, III, vi, 115: "How light and portable my pain seems now."

90. *With other graces weigh'd* = balanced by the virtues you possess. *Other* was often used formerly when the things previously mentioned did not belong to the same class as those under immediate consideration.

93. *Perseverance*; accented on the second syllable; the verb corresponding was pronounced *perséver*; cf. Spenser, *Amoretti*, ix, 8 f. 9: "Nor to the fire: for they consume not ever; Nor to the lightning: for they still persever."

95. *Relish* = flavor; see l. 59 above, and cf. *Hamlet*, III, iii, 92: "Some act That has no relish of salvation in't."

96. *In the division of* = in every subdivision of.

98. This is clear enough, but several editors have wished to change *pour* to *sour*.

99. *Uproar* is not known to occur elsewhere as a verb, but that is surely no reason for changing it to *uprear*, *uptear*, or *uproot*.

104. This seems to go grammatically and rhetorically with *O nation miserable* rather than with the last half of the sentence; I have therefore been so bold as to transfer the exclamation point from the end of 103 to the end of 104.

105. *Wholesome days* = days of health. Shakspeare did not observe the distinction between *wholesome* and *healthy* now insisted upon; cf. *Hamlet*, III, iv, 65: "Like a mildewed ear, Blasting his wholesome brother"; and *King Lear* I, iv, 230.

107. *Interdiction* is, in ecclesiastical law, a decree prohibiting an official from exercising his functions.

108. *Blaspheme* = slander. *Breed* = family, ancestry.

111. *Died every day she lived*; doubtless suggested by 1 *Corinth.* xv. 31: "I die daily." According to Delius, "this refers to the daily mortification of the flesh by castigation"; according to Clar. Pr., "every day of her life was a preparation for death." More probably it means that life upon earth seemed to her a death, from which she yearned to depart and enter into eternal life.

112. *Repeat'st* = recitest.

118. *Trains* = lures, plots.

119. *Modest wisdom plucks* = sober, becoming wisdom restrains.

125. *For* = as.

126. *Forsworn* = perjured.

133. *Here-approach*; cf. "here-remain," l. 148.

134. See App., p. 189.

135. *At a point* = prepared. Florio defines the Italian "essere in punto" as "to be in a readinesse, to be at a point."

136 f. "May the chance of success be as certain as the justice of our quarrel"; cf. *Richard III*, I, iv, 194 (Folio): "I charge you as you hope for any goodness."

140-159. On the purpose of these lines and the supposed compliment to James I, cf. *Introd.*, pp. xvi. ff.

141. *There are a crew*; cf. "there are a number of," etc.

142. *Convinces* = overcomes; cf. I, vii, 64.

143. *The great assay of art* = the best attempts of physicians.

144. Cf. App., p. 191.

145. *Presently* = immediately; cf. note on I, i, 9.

146. *The evil* = scrofula, the king's evil. The power to heal this disease by touching, accompanied by prayer, was claimed by or for many kings of England, not to speak of the claim maintained by the kings of France. Besides Edward the Confessor, Henry II, Henry VII, Henry VIII, Elizabeth, James I, Charles I, Charles II, and Queen Anne, are definitely mentioned as practising the touch. Usually Edward is regarded as the first to whom the power was given, but William Tooker, in his *Charisma, sive Donum Sanationis*, is said to maintain that it was first bestowed upon King Lucius or Lud, a British king of the second century

A.D. Delrio, *Disq. Mag.*, I, iii, § 4, p. 24 ff., has a learned discussion of the whole subject, followed by an attempt to prove that, as Elizabeth was not of the true Church, her cures were either fictitious or accomplished by the aid of the devil. There is no scientific difficulty in maintaining that many genuine cures were performed by these kings, as well as by seventh sons of seventh sons, who also had the gift.

148. *Here-remain* ; cf. "here-approach," 133.

149. *Solicits* = prevails upon by entreaty.

150. *Strangely-visited* = strangely afflicted, visited with strange visitations.

152. *Mere* = very ; *i.e.* the despair and only the despair ; cf. l. 89.

153. In Shakspeare's day it was customary to hang a gold coin (a rose-noble, it is said, *i.e.*, a sixteen-shilling piece) about the neck of the patient. Charles II had a special medal coined for the purpose. It is not known that Edward the Confessor used either.

156. *With* = along with, besides.

160. *My countryman* ; Steevens says that Malcolm discovers Ross to be his countryman, while he is yet at a distance, by his dress, and this certainly seems a proper inference ; but it raises the question whether upon the Elizabethan stage the characters in this play appeared in Scotch dress.

163. *Means* was used as either singular or plural.

170. *A modern ecstasy* = a trivial excitement. "Belonging to the present time," "familiar," "ordinary," "insignificant," are the steps in the development of this meaning of *modern* ; cf. *All's Well*, II, iii, 2 : "To make modern and familiar, things supernatural and causeless," and *As You Like It*, II, vii, 156 : "Full of wise saws and modern instances (*i.e.*, trite proofs)." For *ecstasy* see III, ii, 22.

170 f. Elliptical and ungrammatical, but clear. On *who* for *whom*, see note on III, i, 122.

173. *Or ere* = ere, before. This *or* has no connection with the *or* which appears in "he or I" "either . . . or" ; but is the same in meaning and almost the same in origin as *ere*. In Middle English it was used alone to mean "before," but it is now used only in this archaic, reduplicated expression *or ere* (and the modified form *or ever*). *Ere* comes from O.E. *ǣr* ; *or* comes

from a possible O.E. *ár* (unumlauted form of *ǣr*) or from Old Norse *ár*; all meaning "before." *They sicken*, i.e., the flowers wither.

174. *Nice* = fancifully minute.

175 f. They come so thick that the report of one that happened an hour before is treated as a bit of ancient history, of no concern to those who keep up with the news.

176. *Teems* = brings forth.

177-179. This is not an example of misplaced punning by Shakspeare on *well* and *peace*, but one of the recognized modes of breaking the news of a death; cf. Cleopatra's fear (*Antony and Cleopatra*, II, iv, 31 ff.) that, when the messenger says Antony is "well," he means "dead." A number of similar examples in Shakspeare can be found in Schmidt's *Lexicon*, s. v. "well" and "peace"; and announcements of death made in these terms are not uncommon in the literature of the time.

177. *Children*; three syllables; cf. note on I, v, 38.

181. There should, I think, be no comma at the end of this line.

185. *For that* = because. Either *for* or *that* would mean the same; cf. notes on I, ii, 10, 60. *Power* = army.

188. *Do*ff = put away, get rid of. *Do*ff comes from *do off*, as *don* from *do on*.

191. On the construction, cf. 197 below.

192. *Gives out* = proclaims.

195. *Latch* = catch. The verb is obsolete, but the latch of a door illustrates the meaning.

196. *A fee-grief* = one belonging to a single person, like an estate owned in fee (i.e., absolutely).

203. Cf. III, vi, 42.

206. *Quarry*, originally the portions of the hart given to the hounds; then the heap of game captured in the chase.

209 f. The passage from Webster's *White Devil*, II, i ("Poor heart, break: Those are the killing griefs that dare not speak") usually quoted, is similar, but that from Montaigne (with the accompanying quotation from Seneca) contains an entirely different thought.

210. *O'er-fraught* = over-burdened.

212. *And I must be from thence!* = And I was obliged to be away. On *from*, cf. III, i, 131.

214. *Medicines* is usually dissyllabic in Elizabethan English; cf. V, ii, 27.

216. *He has no children* seems to apply to Macbeth, and to be spoken in answer to the suggestion contained in 214 f. Some editors, who take it to mean Macbeth, understand the thought to be that if Macbeth had had children, he could not so heartlessly have murdered the children of another. Still others think that Malcolm is meant, and that Macduff says, "No one who is himself a father could suggest that I be comforted." In opposition to the application of the words to Macbeth, it is said that, according to Buchanan, Macbeth had a son, Luthlac. But it does not appear that Shakspeare had ever read Buchanan; Holinshed was his authority, and he mentions no son. The non-appearance of any son of Macbeth's in the play is rather against the supposition that Shakspeare's conception of the situation called for any; *de non existentibus et non apparentibus eadem est ratio*. Macduff can hardly mean Malcolm; he would not reply at his king instead of to him.

218. *Dam* means "mother"; it might be used of a hen, just as we can talk of chickens and their mother.

220. *Dispute it* = strive against it.

225. *Naught* means, in Elizabethan English, either "worthless" or "vile."

229. *Convert* = turn, used intransitively, as in *Richard II*, V, iii, 64: "Thy overflow of good converts to bad."

232. *Intermission* = delay, anything that comes in between; cf. *King Lear*, II, iv, 33: "Deliver'd letters, spite of intermission."

235. *Tune*; Ff. have *time*; but the two words are easily confused in manuscript. *Manly*, like other adverbs from adjectives in *-ly*, has the same form for both adjective and adverb.

237. *Our lack is nothing but our leave* = all we lack is to take our leave of the king.

239. *Put on* = incite, set to work. *Instruments*; cf. III, i, 80.

## ACT V.

## SCENE I.

4. Steevens says: "This is one of Shakspeare's oversights. He forgot that he had shut up Macbeth in Dunsinane, and surrounded him with besiegers." But we have not yet been told of any such siege, and nothing in the scenes which follow obliges us to regard Macbeth's retreat into the castle before the advancing English forces as occurring previous to this scene.

5. *Night-gown* = dressing-gown; cf. II, ii, 70.

6 f. Ritter regards this as a reminiscence of the letter she received from Macbeth. But if that be the case, why should she write? Perhaps her over-burdened heart tries to find relief in written utterances as well as in spoken.

8. Although we say "fast a-sleep," we no longer speak of a "fast sleep."

10. *Effects of watching* = actions that belong to one's waking hours. For this meaning of *effects*, cf. *King Lear*, I, i, 188: "That good effects may spring from words of love"; for other meanings and their inter-relations, see Schmidt, p. 351. For *watch* = wake (without any implication of looking out for anything) cf. *Taming of the Shrew*, IV, i, 208: "She shall watch all night," where the context makes the meaning certain.

11. *Slumbery* = taking place in sleep.

12. *Actual performances* = actions, in contradistinction to thought or speech.

20. *Stand close* = keep concealed,—a common expression.

25. *Their sense is shut*; Ff. have *are shut*. It has been suggested that *are* was repeated by mistake from the preceding line. But Shakspeare may have written *are* because of the plural contained in *their*, the eyes being two. The plural in *Sonnets*, cxii, 11 ("My adder's sense To critic and to flatterer stopped are") may be due to the intervention of the two nouns.

35. *Hell is murky* is thought by Steevens to be a contemptuous repetition of what she, in her fancy, hears Macbeth say. Many other scholars regard it as the utterance of her own dread.

36. *Fie* was formerly much more emphatic than now.

45. *Go to*; here a phrase of reproof, but in many passages in Shakspeare and the Bible a phrase of encouragement. *You* refers to Lady Macbeth, as l. 48 shows.

53. *Charged* = burdened.

63. *On's* = of his; *cf.* note on I, iii, 84.

75. *Annoyance* is used in its older sense of injury. This sentence prepares us for the suicide which comes later.

76. *Still* = always.

77. *Mated* = stricken powerless. This word *mate* has no connection with *mate* (= match), but is from the Persian *shāh māt* (= the king is dead), which survives in chess as *check-mate*.

## SCENE II.

The authenticity of this scene has been doubted (see *Introd.*, p. xxii); but a narrative scene of this kind seems necessary to set forth clearly the situation and to lead up to the more active scenes which follow.

2. *His uncle Siward*; according to Holinshed, Siward was his grandfather. It has been suggested that the mistake arose from the fact that "nephew" meant grandson as well as nephew; but Holinshed, if my memory serves me, nowhere calls Malcolm the *nephew* of Siward. *Cf.* App., p. 184.

3. *Reverages*; on this use of the *plural*, *cf.* note on III, i, 121.

*Dear* is used by Shakspeare of any person or thing that concerns one very much whether for joy or sorrow; so, in *Hamlet* I, ii, 182, "my dearest foe" means "the foe I hate most."

4. *Alarm*; *cf.* note on II, i, 53.

5. *The mortified man* = either "one who has abandoned himself to despair," or "one who has subdued his passions and become a hermit," or "a dead man,"—probably the last. But it is impossible to see any basis for the suggestion that connects this passage with the well-known superstition that the corpse of a murdered man will begin to bleed in the presence of the murderer; *cf.* App., p. 178.

8. *File*; *cf.* III, i, 94.

10. *Unrough* = beardless; *cf.* *Tempest*, II, i, 250: "Till new-born chins Be rough and razorable."

11. *Protest* = declare; *cf.* III, iv, 105.



12. *Cf.* App., p. 189.

13. *Lesser* ; *cf.* I, iii, 65.

15. *Distemper'd cause* = discontented party; but some editors change *cause* to *course*,—and *corse* has also been proposed.

18. *Minutely* may, as Delius says, be either adjective or adverb (= happening every minute). *Faith-breach* refers to his treachery in killing his king.

19. *In command* ; *cf.* “in an imperial charge,” IV, iii, 20.

20. For the comparison of a title to a robe, *cf.* I, iii, 108, 145.

23. *Pester'd* was formerly both stronger in meaning and more dignified in tone than it now is.

27. *Medicine*. Clar. Pr. : “It may be doubted whether *medicine* is here to be taken in its modern sense, as the following line inclines us to believe, or according to most commentators, in the sense of ‘physician,’ like the French *médecin*.” It had both meanings. *Sickly weal* ; *cf.* III, iv, 76.

30. This is a pretty bad example of change of metaphor, and the lines are weaker than even rhyme-tags usually are.

### SCENE III.

Macbeth is still relying upon the predictions of the weird sisters, but the affliction of his own thoughts, the desertions of his followers, the distressing condition of his wife, have brought him to such a state of restlessness and heartsickness that not the most absolute trust in the predictions can avail him. Such a glimpse of him before the fulfilment of the prophecies, could hardly have been omitted without changing the whole character of the end of the play.

3. *Taint* ; Walker doubted whether this intransitive use of *taint* was good English; but it both was and is. *Cf.* *Twelfth Night*, III, iv, 145: “Lest the device take air and taint”; and we frequently hear of meat tainting. *Cf.* App., p. 189.

5. *Mortal consequences* = all consequences pertaining to mortals.

*Me* is dative = to me. To take it as accusative would make a very awkward construction.

8. Epicurism and effeminacy are common charges brought by one nation against its neighbor, or even by one section of a coun-

try against another section. According to Holinshed v, 281 f., it was during the reign of Malcolm that gluttony and gormandizing were introduced into Scotland from England.

9. *The mind I sway by*, the mind by which my movements are directed.

10. *Sag* is explained by English editors; it is too well known in this country to need explanation.

11. *Loon*, not the bird, but "a rogue, lout, worthless fellow." In *F*<sub>4</sub> it is spelled "loun,"—a spelling peculiar to the south of England, as "loon" is to the north and to Scotland.

15. *Lily-liver'd*; cowardice was supposed to be due to a white liver.

*Patch* = fool; cf. Florio: "*Pazzo*, a foole, a patch, a madman."

20. *Push* = assault; but a queer word for the context.

21. *Disseat* is Capell's emendation for *dis-eate* of *F*<sub>1</sub>, which was changed in *F*<sub>2</sub> to *disease*. Dr. Furness reads *dis-ease* (= trouble, afflict). Percy proposed *chair* instead of *cheer*. Various combinations of these readings can be made, and have been made by the commentators. The objections to each are so many and so obvious that they need not be stated. Perhaps the least objectionable is Dr. Furness's: *Will cheer me ever or dis-ease me now* = "will bring at once permanent relief or affliction."

22. *My way of life* is a mere periphrasis for "my life"; cf. *way of youth* (= youth) in Massinger's *The Roman Actor*, I, ii, 35, and *A Very Woman*, IV, ii, 44. Johnson wished to change *way* to *May*, and several scholars have followed him; but the change is unnecessary, even if it were appropriate for Macbeth to speak of his "May of life." To reject a reading in Shakspeare because it implies a mixed metaphor is unwarrantable.

23. *Sear* = dry, withered; now more commonly spelled "sere."

28. *Fain deny* = gladly refuse.

35. *Moe* is the reading of *F*<sub>1</sub>, *F*<sub>2</sub>, and is retained in the Cambridge edition. It means "more," but is not exactly the same word. In Old English there was a neuter noun (and adverb) *má* as well as the adjective *mára*. Traces of this difference were preserved in later English in the tendency to use *mo* (*moe*) as a plural adjective, and *more* as the singular; cf. Kittredge, *Observ. on Troilus*, § 64. *Skirr* = scour; cf. *Henry V*, IV, vii, 64: "We will come to them And make them skirr (= hurry) away."

39. *Cure her* ; F<sub>1</sub> omits *her*. Some editors regard the omission as intentional, and assert that Macbeth "generalizes both his command and his [following] question." But is not this inclusion of himself in his remarks more effective when implied than when definitely stated ?

40. *Thou* is probably used here not because Macbeth's attitude towards the Doctor has changed since l. 37, where he used *your*, but because this passage is in a higher, more impassioned style than that. Abbot (§ 231) says: "*Thou* in Shakespeare's time was, very much like 'du' now among the Germans, the pronoun of (1) affection towards friends, (2) good-humoured superiority to servants, and (3) contempt or anger to strangers. It had, however, already fallen somewhat into disuse, and, being regarded as archaic, was naturally adopted (4) in the higher poetic style and in the language of solemn prayer." This is true in general, but it needs the limitation added by Abbot: "It should be remarked, however, that this use is modified sometimes by euphony, and sometimes by fluctuations of feeling."

43. *Oblivious* = causing forgetfulness ; cf. "insane root," I, iii, 74.

44. Many scholars are offended by the occurrence of *stuff'd* and *stuff* in the same line ; some have proposed to substitute for the former some such word as *foul*, *clogg'd*, *fraught*, *press'd* ; or for the latter, *grief*, *load*, *matter*, *slough*, or *freight*. But why not re-write the plays ? Malone and Dyce quoted some thirty or forty examples of similar expressions from Shakspeare and other writers of that day, and it would be easy to produce ten times as many. This act alone contains six ; cf. V, i, 49, 78 ; V, ii, 19 ; V, viii, 50, 60, 72.

48. *Staff*, the general's baton (Clar. Pr.) or a lance (Schmidt).

50. *Dispatch* = haste. *Cast* was the technical term for making a diagnosis by inspection of the urine.

55. *Rhubarb* and *senna* (spelled *Cyme* F<sub>1</sub>, *Cæny* F<sub>2</sub> F<sub>3</sub>) were used as purgatives.

59. *Bane* originally meant a "slayer," then "that which kills (particularly poison)," then "death," then "ruin."

## SCENE IV.

See App., p. 189.

2. *Nothing*; cf. note on I, iii, 96.

6. *Discovery* = reconnoitring; cf. *King Lear*, V, i, 53: "Here is the guess of their true strength and forces By diligent discovery."

10. *Our setting down before it* = our besieging it; cf. *Coriolanus* I, ii, 27: "Let us alone to guard Corioli: If they set down before's . . . Bring up your army." We should say *sit*, rather than *set*, in such a phrase.

11. *Advantage to be given*; this passage is supposed to be corrupt, partly because it is a strange expression, and partly because *given* is used in the next line. Instead of *to be given*, various substitutes have been proposed: *to be gone*, *to be got*, *to be gotten*, *to be taken*, *to be ta'en*, *to 'em given*, *to be gained*, *given to flee*.

12. *More and less* = greater and smaller; *i.e.*, important and unimportant persons.

14 f. *Let our just censures*, etc. Let our opinions on the condition of Macbeth's forces await the decisive event of battle, when such opinions may be just; meanwhile let us not be overconfident. This is practically what Siward says immediately afterwards.

18. *Owe*, in the ordinary modern sense.

20. *Arbitrate* = determine, decide.

## SCENE V.

5. *Forced* = strengthened; probably there is no metaphor of stuffing, as Collier supposed, connecting this with such expressions as "force-meat."

8. *Exit*. This stage direction and that in l. 15 are not in Ff., nor the Davenant version (1674), but were supplied by Dyce. Clar. Pr. suggests that Seyton may remain and receive the news from one of the women attending Lady Macbeth; but as stage business this seems almost incredible.

10. *Cool'd* is not strong enough for some of the editors; they suggest instead *'coil'd* (= recoiled), *quail'd*. But, as Clar. Pr.

points out, *cool* is used of freezing cold in *King John*, II, i, 479 : "Cool and congeal again to what it was."

11. *Fell of hair* = hair, covering of hair. *Fell* means the skin of an animal, particularly a skin with the hair or wool ; also a covering of hair or wool. In the present passage it has the latter meaning.

12. *Treatise* = story or discourse. *Rouse* ; cf. III, ii, 53.

13. *As* ; cf. I, iv, 2. *Supp'd full with* = supp'd full on ; cf. IV, ii, 32.

15. *Start* = startle ; cf. *All's Well*, V, iii, 232 : "Every feather starts you."

17. *She should have died hereafter*, is supposed by some editors to mean, "Her death ought to have been postponed to a more appropriate time." This is also the interpretation of the Davenant version (1674), which reads : "She should have di'd hereafter, I brought Her here, to see my Victi[m]es, not to Die." But what we have here is not a reply to Seyton's announcement ; to that there is no reply. The whole of Macbeth's speech, including this line and the next, is spoken to himself, and with no thought of any listener. Scene iii. had shown him to us, sick at heart and despairing of happiness or honor, deserted by his followers, and keenly sensible what a miserable failure he had made of his life. In this scene he reaches a lower depth of misery. Not only does he feel the failure of his own life, he regards life itself as without purpose or significance. With the death of his wife has passed away the last person attached to him by any other bond than fear. In a sort of benumbed silence he has received the announcement of the breaking of his last human tie, and slowly all his desolation, heartsickness, sense of life's failure, shape themselves into the feeling that nothing makes any difference. "She would have had to die some day ; there would have come a time for such an announcement. Why wish to postpone it till tomorrow ? Postpone as you will, morrow follows morrow in the same petty, meaningless course, and lands us at last, deceived and befooled, in the dust of an endless death."

Many editors, of course, have maintained this interpretation of *should* as "would inevitably," but it was from Professor Kit-tredge that I first learned to see that what Macbeth says here about life is no mere untimely utterance of unmotivated pessimism,

but grows immediately out of the dramatic situation, and that the connection between the parts is perfect.

21. *Recorded time* = the time included in the plan of the universe.

22. "So likewise the days of the past have served only to light fools to their death"; as if this had been the only purpose of the light,—the struggles and deeds of men being of no real significance, and they being fools to assign any to them.

23. I see no reason to believe that this, or any other line of this passage, was suggested by the famous verses of Catullus :

" Soles occidere et redire possunt,  
Nobis, cum semel occidit brevis lux,  
Nox est perpetua una dormienda."

But it may be worth noting that they were translated into Italian by Tasso, and thence into English by Samuel Daniel, Shakspeare's contemporary.

25. The comparison of life to the stage and man to a player is a commonplace of literature. It appears in England in the *Polycraticus* (iii, 8) of John of Salisbury (died 1180), and seems to have been used in every succeeding age.

31. *I say* seems nearly equivalent to "I declare," "I assert," but some editors omit it.

37. *This three mile*; *this* is used instead of *these* because the distance is regarded as a single thing, three miles being merely the measure of it; *mile* is used instead of *miles* because it was formerly customary to put nouns of measure in the singular rather than the plural; we still say "a hundred yoke of oxen," "a hundred head of cattle," "a fleet of fifty sail"; we also say "a two-foot rule," but that is a slightly different construction.

40. *Cling* = wither, shrivel. *Sooth* = truth; *cf.* "in sooth."

42. *Pull in* is changed by Johnson to *pall in* (= languish in); but it is possible to get a meaning from the text as it stands, and the metrical difficulty arising from the accent of *in* is not serious.

43. *Equivocation*; originally a saying that could be taken in either of two senses; then a saying which sounds true, but is not; then a lie of any sort.

44. The story of the moving wood has been found in the legends

of many countries ; but there is no reason to think that Shakspeare had any other authority for it than Holinshed ; *cf.* App., p. 189.

49. *Gin*; *cf.* I, ii, 25. *A-weary* ; according to N. E. D., the *a-* in this word is due entirely to analogy. There were many pairs of words (due to different causes), such as *alive*, *live*, *adown*, *down*, *amid*, *mid*, *amend*, *mend*, *arise*, *rise*, *awake*, *wake*, which suggested the idea that *a-* was a prefix that could be used for emphasis, euphony, or merely to give an archaic look to a word ; it was, therefore, often prefixed to words where it had no historical or etymological basis.

50. *Estate* was unnecessarily changed to *state* by Pope.

51. *Wrack* is the same word as *wreck* ; Clar. Pr. says *wreck* scarcely ever occurs in the old editions ; Schmidt says never. *Cf.* *wrestle*, *wrastle* ; *thresh*, *thrash* ; etc.

52. *Harness* = armor ; *cf.* App., p. 189.

#### SCENE VI.

1. *Leavy* is the older form of *leafy*. It has *v* instead of *f*, because formerly *f* was always pronounced like *v* when it came between two vowels ; so *grief* gives *grievous*, from *life* comes *alive* (*e* being at one time pronounced in the latter but not in the former), from *sheaf*, *sheaves*, etc.

2. *Show* = appear ; *cf.* I, iii, 54.

4. *Battle* = a division of an army ; *cf.* App., p. 182, for a passage showing how the word was used.

10. *Harbingers* here means nothing more than "things which announce the coming of" ; *cf.* note on I, iv, 45.

#### SCENE VII.

The death of Young Siward at the hands of Macbeth makes an effective setting for the fight with Macduff. Good battle scenes to study in connection with these are 1 *Henry IV*, V, iii, iv.

1 f. Bear-baiting was a favorite amusement in Shakspeare's day, and the most famous place for such exhibitions was Paris Garden, only a few hundred yards distant from Shakspeare's theatre. The bear was tied to a stake, and then dogs were set upon him.

7. *Than any is* = than any that is ; *cf.* Abbot, § 244.

18. *Either thou, Macbeth* ; of course this is left unfinished, but that is no reason for supposing that a line has been lost.

22. *Bruited* = reported, noised, announced.

24. *Gently rendered* = peaceably delivered, surrendered without a struggle.

29. *That strike beside us* = that fight on our side, or that intentionally miss us.

#### SCENE VIII.

In Ff. this is not a separate scene, but a part of scene vii.

1. *Play the Roman fool* is not an allusion to any particular person ; to play the Roman fool is to commit suicide, as many noble Romans did when there seemed no longer any reason for living.

2. *Lives* = living men.

4. *Of all men else* ; of course this is illogical, but it is much more forcible than the logical "of all men" or "more than all men else" ; of which two constructions it is, according to Abbot (§ 409), a combination. Abbot gives examples of similar confusions, including our modern "I like it the best of any." It may be remarked, however, that he misunderstands the construction of "He is the best man that I have ever seen."

7 f. *Thou bloodier villain than terms can give thee out!* *Terms* = words, expressions ; *cf.* "technical terms." *Give out* = declare, express. For the word-order, *cf.* *All's Well*, III, iv, 26 ; "This unworthy husband of his wife" = This husband who is unworthy of his wife.

9. *Intrenchant* means really "incapable of being cut," but here it is used to mean "retaining no trace of a cut" ; *cf.* *Tempest*, III, iii, 63 f. : "Wound the loud winds, or with bemock'd-at stabs Kill the still-closing waters" ; and *Hamlet*, I, i, 146 : "the air invulnerable ;" *ib.*, IV, i, 44 : "the woundless air."

12. *Must not* = is under obligation or necessity not to ; this assertion of the negative is rather stronger than the mere negation of the positive. *Cf.* App., p. 190.

13. *Despair thy charm* ; *despair*, like many other verbs, needed no preposition to connect it with its object.

14. *Angel* ; among the "Diverse names of the divell" given by



Reginald Scot in his *Discourse of Divels and Spirits* (ed. Nicholson, pp. 436 f.) are : “the angell of the Lord” (based on a misunderstanding of *Psalms xxxv. 5 f.*), “the cruell angell,” “the angell of Sathan,” “the angell of hell.” *Still* = always, continually.

20. *Palter* = equivocate. On the “amphibologies of oracles,” see Scot’s *Discoverie*, ed. Nicholson, p. 107 f. Clar. Pr. cites the cases of Cræsus, Epaminondas, Pyrrhus, Henry IV.

24. *Gaze* = gazing-stock.

26. *Painted upon a pole* = painted on a cloth suspended on a pole. *Writ* was a correct form of the *pp*.

29. *Baited* ; cf. the expression “bear-baiting.”

32. *The last* = the last means, the only thing left to do.

33. Does not *warlike* weaken this line ?

34. *Damn'd be him* is probably a combination (or confusion) of “Damn him,” and “Damned be he” ; cf. note on l. 4.

36. *Go off* = die. “A singular enphemism.”—Clar. Pr.

40. *Only . . . but* ; pleonastic.

42. *Unshrinking station* is a good example of transference of epithet.

44. *Cause of sorrow* is changed by some to *course of sorrow* ; by some it is taken as equivalent to “sorrow” ; but perhaps it is better to take these words in their ordinary meaning, and to regard it in l. 46 as referring only to *sorrow*.

48. *Hairs* ; some have suspected here a pun on *hairs* and *heirs*, but it is to be hoped none was intended.

49. In Elizabethan English one may either wish things for a person, or wish the person to the things.

52. *Parted* = departed ; cf. App., p. 191. *Paid his score* ; cf. l. 39.

54 f. Cf. App., p. 190.

55. *The time is free* = the world now enjoys liberty, freedom from tyranny.

56. *Pearl* is—plausibly—changed by some editors to *peers*.

61. *Your several loves* = the love of each of you ; cf. III, i, 121.

63. Cf. App., p. 190.

66. *Exiled friends abroad* ; cf. l. 7.

70. *Self and violent hands* is perhaps an example of hendiadys = her own violent hands ; cf. III, iv, 142.

71. *What* is probably a relic of the old indefinite pronoun (= anything).

74 f. There can be little doubt that the actor, in speaking these lines, addressed the audience rather than the *dramatis personæ*, and made this utterance of thanks serve as a sort of epilogue.

## APPENDIX

THE following passages from Holinshed's Chronicles contain the stories which Shakspeare used as the basis of *Macbeth*. All but the last two are from Holinshed's *Historie of Scotland*; those two are from the *Historie of England*.

I have followed the example of Dr. Furness in printing them in the order in which they come in Holinshed, because thereby Shakspeare's free mode of dealing with his materials is, to a certain degree, brought out. The part corresponding to any passage of the play can be found by consulting the references given in the notes. I have followed the text of the reprint of 1807.

### CONSTANTINE [A.D. 903].

Malcolme sonne to king Donald was appointed by king Constantine to haue the leading of the Scottish armie, containing the number of twentie thousand men. The same Malcolme also at the same time was created heire apparant of the realme, hauing Cumberland assigned vnto him for the maintenance of his estate. And euen then  
**I, iv, 39** it was ordeined, that he which should succéed to the crowne after the kings deceasse, should euer inioy that prouince. (V, 227)

In the meane time Malcolme being sore wounded in the battell [of Brunanburh], escaped; yet with great danger, and in an horselitter was conueied home into his countrie. . . . (V, 228)

### DUFFE [A.D. 968].

After the corps of Indulph was remooued vnto Colmekill and there buried, Duffe the sonne of K. Malcolme was crowned K. at Scone with all due solemnitie. In the beginning of his reigne, Culene the sonne of K. Indulph was proclaimed prince of Cumberland. (V, 232)

In the meane time the king [Duffe] fell into a languishing disease, not so gréeuous as strange, that none of his physicians could perceine what to make of it. For there was séene in him no token, that either choler, melancholie, flegme, or any other vicious humor did any thing abound, whereby his bodie should be brought into such decaye and consumption (so as there remained vnneth anie thing vpon him saue skin and bone). . . . But about that present

time there was a murmuring amongst the people, how the king was vexed with no natural sicknesse, but by sorcerie and magicall art, practised by a sort of witches dwelling in a towne of Murrey land, called Fores.

Wherevpon, albeit the author of this secret talke was not knowne : yet being brought to the kings eare, it caused him to send foorth with certeine wittie persons thither, to inquire of the truth. They that were thus sent, dissembling the cause of their iornie, were receiued in the darke of the night into the castell of Fores by the lieutenant of the same, called Donwald, who continuing faithfull to the king, had kept that castell against the rebels to the kings vse. Vnto him therefore these messengers declared the cause of their comming, requiring his aid for the accomplishment of the kings pleasure.

The souldiers, which laie there in garrison, had an inkling that there was some such matter in hand as was talked of amongst the people ; by reason that one of them kept as concubine a yong woman, which was daughter to one of the witches as his paramour, who told him the whole maer vsed by hir mother & other hir companions, with their intent also, which was to make awaie the king. The souldier hauing learned this of his lemman, told the same to his fellowes, who made report to Donwald, and hée shewed it to the kings messengers, and therewith sent for the yong damosell which the souldier kept, as then being within the castell, and caused hir vpon streict examination to confesse the whole matter as she had séene and knew. Wherevpon learning by hir confession in what house in the towne it was where they wrought/their mischievous mysterie, he sent foorth souldiers about the middest of the night, who breaking into the house, found one of the witches roasting vpon a wooden broch an image of wax at the fier, resembling in each feature the kings person, made and deuised (as is to be thought) by craft and art of the diuell: an other of them sat reciting certeine words of inchantment, and still basted the image with a certeine liquor verie busilie.

The souldiers finding them occupied in this wise, tooke them together with the image, and led them into the castell, where being streictlie examined for what purpose they went about such manner of inchantment, they answered, to the end to make away the king :

**I, iii, 23** for as the image did waste afore the fire, so did the bodie of the king breake foorth in sweat. And as for

the words of the inchantment, they scrued to keepe him still waking  
**I, iii, 19** from sléepe, so that as the wax euer melted, so did the kings flesh : by the which meanes it should haue come

to passe, that when the wax was once cleane consumed, the death of the king should immediatlie follow. So were they taught by euill spirits, and hired to worke the feat by the nobles of Murrey land. The standers by, that heard such an abhominable tale told by these witches, straightwaies brake the image, and caused the witches (according as they had well deserued) to bee burnt to death.

It was said that the king at the verie same time that these things were a dooing within the castell of Fores, was deliuered of his languor, and slept that night without anie sweat breaking foorth vpon

him at all, & the next daie being restored to his strength, was able to doo anie maner of thing that lay in man to doo, as though he had not béene sicke before anie thing at all. But howsoeuer it came to passe, truth it is, that when he was restored to his perfect health, he gathered a power of men, & with the same went into Murrey land against the rebels there, and chasing them from thence, he pursued them into Rosse, and from Rosse into Cathnesse, where apprehending them, he brought them backe vnto Fores, and there caused them to be hanged vp, on gallows and gibets.

Amongst them there were also certeine yoong gentlemen, right beautifull and goodlie personages, being neere of kin vnto Donwald capteine of the castell, and had béene persuaded to be partakers with the other rebels, more through the fraudulent counsell of diuerse wicked persons, than of their owne accord: wherevpon the foresaid Donwald lamenting their case, made earnest labor and sute to the king to haue begged their pardon; but hauing a plaine deniall, he conceiued such an inward malice towards the king (though he shewed it not outwardlie at the first) that the same continued still

**I, v, 25** boiling in his stomach, and ceased not, till through setting on of his wife, and in reuenge of such vnthankfulnessse, hée found meanes to murder the king within the foresaid castell of Fores where he vsed to sojourne. For the king being in that countrie, was accustomed to lie most commonlie within the same castell, haning a speciall trust in Donwald, as a man whom he neuer suspected.

But Donwald, not forgetting the reproch which his linage had susteined by the execution of those his kinsmen, whome the king for a spectacle to the people had caused to be hanged, could not but shew manifest tokens of great grieffe at home amongst his familie:

**I, v, 25** which his wife perceiuing, ceased not to tranell with him, till she vnderstood what the cause was of his displeasure. Which at length when she had learned by his owne relation, she as one that bare no lesse malice in hir heart towards the king, for the like cause on hir behalfe, than hir husband did for his friends, counselled him (sith the king oftentimes vsed to lodge in his house without anie gard about him, other than the garrison of the castell, which was wholie at his commandement) to make him awaie, and shewed him the meanes whereby he might soonest accomplish it.

Donwald thus being the more kindled in wrath by the words of his wife, determined to follow hir aduise in the execution of so heinous an act. Whervpon deuising with himselfe for a while, which way hée might best accomplish his curssed intent, at length gat opportunitie, and sped his purpose as followeth. It chanced that the king vpon the daie before he purposed to depart foorth of the castell, was long in his oratorie at his praiers, and there continued till it was late in the night. At the last, comming foorth, he called such afore him as had / faithfullie serued him in pursute and apprehension of

**II, i, 13** the rebels, and giuing them heartie thanks, he bestowed sundrie honorable gifts amongst them, of the which number Donwald was one, as he that had béene euer accounted a most faithful seruant to the king.

At length, hauing talked with them a long time, he got him into his priuie chamber, onelie with two of his chamberlains, who hauing brought him to bed, came foorth againe, and then fell to banketting with Donwald and his wife, who had prepared diuerse delicate dishes, and sundrie sorts of drinks for their reare supper or collation, wherat they sate vp so long, till they had charged their stomachs with such full gorges, that their heads were no sooner got to the pillow, but asléepe they were so fast, that a man might haue remoued the chamber ouer them, sooner than to haue awaked them out of their droonken sleepe.

Then Donwald, though he abhorred the act greatlie in heart, yet through instigation of his wife hee called foure of his seruants vnto him (whome he had made priuie to his wiked intent before, and framed to his purpose with large gifts) and now declaring vnto them, after what sort they should worke the feat, they gladlie obeyed his instructions, & spéedilie going about the murther, they enter the chamber (in which the king laie) a little before cocks crow, where they secretlie ent his throate as he lay sléeeping, without anie buskling at all: and immediatlie by a posterne gate they caried foorth the dead bodie into the fields, and throwing it vpon an horse there prouided readie for that purpose, they conuey it vnto a place, about two miles distant from the castell, where they staid, and gat certeine labourers to helpe them to turne the course of a little riuer running through the fields there, and digging a déepe hôle in the chanell, they burie the bodie in the same, ramming it vp with stones and grauell so closelie, that setting the water in the right course againe, no man could perceiue that anie thing had béene newlie digged there. This they did by order appointed them by Donwald as is reported, for that the bodie should not be found, & by bléeding (when Donwald should be present) declare him to be guiltie of the murther.

For such an opinion men haue, that the dead corps of anie man being slaine, will bléed abundantie if the murtherer be present. But for what consideration soeuer they buried him there, they had no sooner finished the worke, but that they slue them whose helpe they vsed herein, and streightwaies therevpon fled into Orknie.

Donwald, about the time that the murther was in dooing, got him amongst them that kept the watch, and so continued in companie with them all the residue of the night. But in the morning when the noise was raised in the kings chamber how the king was slaine, his bodie conneied awaie, and the bed all beraied with blond; he with the watch ran thither, as though he had knowne nothing of the matter, and breaking into the chamber, and finding eakes of bloud in the bed, and on the floore about the sides of it, he foorthwith slue the chamberleins, as guiltie of that heinous murther, and then like a mad man running to and fro, he ransacked euerie corner within the castell, as though it had béene to haue seene if he might haue found either the bodie, or anie of the murtherers hid in anie priuie place: but at length comming to the posterne gate, and finding it open, he burdened the chamberleins, whome he had slaine, with all the fault, they hauing the keies

**II, iii, 90**

**III, vi, 12**

of the gates committed to their keeping all the night, and therefore it could not be otherwise (said he) but that they were of counsell in the committing of that most detestable murther.

Finallie, such was his ouer earnest diligence in the seuerer inquisition and triall of the offenders héerein, that some of the lords began to mislike the matter, and to smell foorth shrewd tokens, that he should not be altogether cleare himselfe. But for so much as they were in that countrie, where he had the whole rule, what by reason of his friends and authoritie together, they doubted to vtter what they thought, till time and place should better serue therevnto, and héerevpon got them awaie euerie man to his home. For the space of six moneths together, after this heinous murther thus committed, there appered no sunne by day, nor moone by night in anie part of the realme, but still was the skie couered with continuall clouds, and sometimes such outragious winds arose, with lightenings and tempests, that the people were in great feare of present destruction. (V, 233, 235)

#### CULENE [A.D. 972].

Monstrous sights also that were seene within the Scottish kingdome that yéere were these : horsses in Louthian, being of singular beantie and swiftnesse, did eate their owne flesh, and would in no wise taste anie other meate. In Angus there was a gentlewoman brought foorth a child without eies, nose, hand, or foot. There was a sparhawke also strangled by an owle. Neither was it anie lesse woonder that the sunne, as before is said, was continuallie couered with clouds for six moneths space. But all men vnderstood that the abhominable murther of king Duffe was the cause héereof, which being reuenged by the death of the authors, in maner as before is said ; Culene was crowned as lawfull successor to the same Duffe at Scone, with all due honor and solemnitie, in the yeere of our Lord 972. (V, 237)

#### KENNETH [A.D. 976].

At what time the blind loue he bare to his owne issue, caused him to procure a detestable fact, in making away one of his néerest kinsmen. This was Malcolme the sonne of king Duffe, created in the beginning of Kenneths reigne prince of Cumberland, by reason whereof he ought to haue succéded in rule of the kingdome after Kenneths death. Whereat the same Kenneth gréening not a little, for that thereby his sonnes should be kept from inioung the crowne, found meanes to poison him. (V, 245)

Thus might he séeme happie to all men, hauing the loue both of his lords and commons : but yet to himselfe he séemed most vnhappie, as he that could not but still liue in continuall feare, least his wicked practise concerning the death of Malcolme Duffe should come to light and knowledge of the world. For so commeth it to passe, that such as are pricked in conscience for anie secret offense

committed, haue euer an vnquiet mind. And (as the fame goeth) it chanced that a voice was heard as he was in bed in the night time to take his rest, vttering vnto him these or the like words in effect : “ Thinke not Kenneth that the wicked slaughter of Malcolme Duffe by thee contriued, is kept secret from the knowledge of the eternall God : thou art he that didst conspire the innocents death, enterprising by traitorous meanes to doo that to thy neighbour, which thou wouldest haue reuenged by cruell punishment in anie of thy subiects, if it had beene offered to thy selfe. It shall therefore come to passe, that both thou thy selfe, and thy issue, through the iust vengeance of almighty God, shall suffer woorthie punishment, to the infamie of thy house and familie for euermore. For euen at this present are there in hand secret practises to dispatch both thée and thy issue out of the waie, that other maie inioy this kingdome which thou doost indeuour to assure vnto thine issue.” The king with this voice being stricken into great dread and terror, passed that night without anie sleepe comming in his eies. (V, 247)

DUNCANE [A. D. 1034].

After Malcolme succeeded his nephue Duncane the sonne of his daughter Beatrice : for Malcolme had two daughters, the one which was this Beatrice, being giuen in mariage vnto one Abbanath Crinen, a man of great nobilitie, and thane of the Iles and west parts of Scotland, bare of that mariage the foresaid Duncane ; the other called Doada, was married vnto Sinell the thane of Glamis, by whom she had issue one Makbeth a valiant gentleman, and one that if he had not béene somewhat cruell of nature, might haue béene thought most/woorthie the gouernement of a realme. On the other part, Duncane was so soft and gentle of nature, that the people wished the inclinations and maners of these two cousins to haue béene so tempered and interchangeable bestowed betwixt them, that where the one had too much of clemencie, and the other of cruelty, the meane vertue betwixt these two extremities might haue reigned by indifferent partition in them both, so should Duncane haue proued a woorthie king, and Makbeth an excellent capteine.

Banquho the thane of Lochquhaber, of whom the house of the Stewards is descended, the which by order of linage hath now for a long time inioied the crowne of Scotland, cuen till these our daies, as he gathered the finances due to the king, and further punished somewhat sharplie such as were notorious offenders, being assailed by a number of rebels inhabiting in that countrie, and spoiled of the monie and all other things, had much a doo to get awaie with life, after he had receiued sundrie grievous wounds amongst them. Yet escaping their hands, after hée was somewhat recouered of his hurts, and was able to ride, he repaired to the court, where making his complaint to the king in most earnest wise, he purchased at length that the offenders were sent for by a sergeant at armes, to appeare to make answer vnto such matters as should be laid to their charge : but they augmenting their mischievous act with a more wicked



deed, after they had misused the messenger with sundrie kinds of reproches, they finallie slue him also.

Then doubting not but that for such contemptuous demeanor against the kings regall authoritie, they should be inuaded with all  
**I, ii, 9** the power the king could make, Makdowald one of great estimation among them, making first a confederacie with his nearest friends and kinsmen, tooke vpon him to be chiefe capteine of all such rebels as would stand against the king, in maintenance of their grievous offenses latelie committed against him. Manie slanderous words also, and railing tants this Makdowald vttered against his prince, calling him a faint-hearted milkesop, more meet to gouerne a sort of idle moonks in some cloister, than to haue the rule of such valiant and hardie men of warre as the Scots were. He vsed also such subtill persuasions and forged allurements, that in a small time he had gotten together a mightie  
**I, ii, 12** power of men: for out of the westerne Iles there came vnto him a great multitude of people, offering themselves to assist him in that rebellious quarell, and out of Ireland in hope of the spoile came no small number of Kernes and Galloglasses, offering gladlie to serue vnder him, whither it should please him to lead them.

Makdowald thus hauing a mightie puissance about him, incountered  
**I, ii, 14** with such of the kings people as were sent against  
**I, ii, 5** him into Lochquhaber, and discomfiting them, by mere force tooke their capteine Malcolme, and after the end of the battell smote off his head. This ouerthrow being notified to the king, did put him in wonderfull feare, by reason of his small skill in warlike affaires. Calling therefore his nobles to a councell, he asked of them their best aduise for the subduing of Makdowald & other the rebels. Here, in sundrie heads (as euer it happeneth) were sundrie opinions, which they vttered according to euerie man his skill. At length Makbeth speaking much against the kings softnes, and ouermuch slacknesse in punishing offenders, whereby they had such time to assemble together, he promised notwithstanding, if the charge were committed vnto him and vnto Banquho, so to order the matter, that the rebels should be shortly vanquished & quite put downe, and that not so much as one of them should be found to make resistance within the countrie.

And euen so it came to passe: for being sent foorth with a new power, at his entring into Lochquhaber, the fame of his comming put the enimies in such feare, that a great number of them stale secretlie awaie from their capteine Makdowald, who neuerthelesse inforced thereto, gaue battell vnto Makbeth, with the residue which  
**I, ii, 19** remained with him: but being overcome, and fleeing for refuge into a castell (within the which his wife & children/were inclosed) at length when he saw how he could neither defend the hold anie longer against his enimies, nor yet vpon surrender be suffered to depart with life saued, hée first slue his wife and children, and lastlie himselfe, least if he had yielded simpie, he should haue béene executed in most cruel wise for an example to other. Makbeth entring into the castell by the gates, as then set open, found the carcasse of Makdowald lieng dead there amongst

the residue of the slaine bodies, which when he beheld, remitting no peece of his cruell nature with that pitifull sight, he caused the head  
**I, ii, 23** to be cut off, and set vpon a poles end; and so sent it as  
 a present to the king, who as then laie at Bertha. The  
 headlesse trunk he commanded to bée hoong vp vpon an high paire  
 of gallowes. . . .

Thus was iustice and law restored againe to the old accustomed  
 course, by the diligent means of Makbeth. Immediatlie wherevpon  
**I, ii, 61** woord came that Sueno king of Norway was arrined in  
 Fife with a puissant armie, to subdue the whole realme  
 of Scotland. . . . (V, 264-266)

The crueltie of this Sueno was such, that he neither spared man,  
 woman, nor child, of what age, condition or degré soeuer they  
 were. Whereof when K. Duncane was certified, he set all slouthfull  
 and lingering delais apart, and began to assemble an armie in  
 most spéedie wise, like a verie valiant capteine: for oftentimes it  
 happeneth, that a dull coward and slouthfull person, constrained by  
 necessitie, becommeth verie hardie and actiue. Therefore when his  
 whole power was come together, he diuided the same into thrée  
 battels. The first was led by Makbeth, the second by Banquo, &  
 the king himselfe gouerned in the maine battell or middle ward,  
 wherein were appointed to attend and wait vpon his person the  
 most part of all the residue of the Scottish nobilitie.

The armie of Scottishmen being thus ordered, came vnto Culros,  
 where encountering with the enemies, after a sore and cruell foughten  
**I, ii, 5** battell, Sueno remained victorious, and Malcome with  
 his Scots discomfited. [Duncan fled to the castle of  
 Bertha, and, being besieged by Sweno, entered into treacherous  
 negotiations with him, and offered food for his starving army.]

The Scots héerevpon tooke the iuice of mekilwoort berries, and  
 mixed the same in their ale and bread, sending it thus spiced &  
 confectioned, in great abundance vnto their enimies. They reioising  
 that they had got meate and drinke sufficient to satisfie their bellies,  
 fell to eating and drinking after such greedie wise, that it séemed  
 they stroue who might deuoure and swallow vp most, till the opera-  
 tion of the berries spread in such sort through all the parts of their  
 bodies, that they were in the end brought into a fast dead sleep, that  
 in manner it was vnpossible to awake them. Then forthwith Dun-  
 cane sent vnto Makbeth, commanding him with all diligence  
 to come and set vpon the enimies, being in easie point to be ouercome.  
 Makbeth making no delaie, came with his people to the place, where  
 his enimies were lodged, and first killing the watch, afterwards  
 entered the campe, and made such slaughter on all sides without anie  
 resistance, that it was a woonderfull matter to behold, for the Danes  
 were so heanie of sléepe, that the most part of them were slaine and  
 neuer stirred: other that were awakened either by the noise or other  
 waies forth, were so amazed and dizzie headed vpon their wakening,  
 that they were not able to make anie defense: so that of the whole  
 number there escaped no more but onelie Sueno himselfe and ten  
 other persons, by whose help he got to his ships lieng at rode in the  
 mouth of Taie. (V, 267)

But whilst the people were thus at their processions [of reioicing

for the victory], woord was brought that a new flet of Danes was arriued at Kingcorne, sent thither by Canute king of England, in reuenge of his brother Suenos ouerthrow. To resist these enimies, which were alreadie landed, and busie in spoiling the countrie; Makbeth and Banquho were sent with the kings authoritie, who hauing with them a conuenient power, incountred the enimies, slue part of them, and chased the other to their ships. They that escaped and got once to their ships, obtained of Makbeth for a great summe of gold, that such of their friends as were slaine at this last bickering might be buried in Saint Colmes Inch.

. . . And these were the warres that Duncane had with forren enimies, in the seuenth yere of his reigne. Shortlie after happened a strange and vncouth woonder, which afterward was the cause of much trouble in the realme of Scotland, as ye shall after heare. It fortunued as Makbeth and Banquho iourned towards Fores, where the

**I, ii** king then laie, they went sporting by the waie together without other companie, saue onelie themselues, passing  
**I, iii, 38,** thorough the woods and fields, when suddenlie in the  
**I, iii** midst of a laund, there met them threë women in  
**I, iii, 40** strange and wild apparell, resembling creatures of elder  
**I, iii, 41** world, whome when they attentiuellie beheld, woonder-  
**I, iii, 48** ing much at the sight, the first of them spake and said;  
**I, iii, 71** "All haile Makbeth, thane of Glamis" (for he had  
 latelie entered into that dignitie and office by the  
 death of his father Sinell). The second of them said;  
 "Haile Makbeth thane of Cawder." But the third said; "All  
 haile Makbeth that héereafter shalt be king of Scotland."

Then Banquho; "What manner of women (saith he) are you, that  
 seeme so little fauourable vnto me, whereas to my fel-  
 low heere, besides high offices, ye assigne also the king-  
 dome, appointing fourth nothing for me at all?" "Yes (saith the  
 first of them) we promise greater benefits vnto thée, than vnto him,  
 for he shall reigne in déed, but with an vnluckie end: neither shall  
 he leaue anie issue behind him to succéed in his place, where contrari-  
 lie thou in déed shalt not reigne at all, but of thée those shall be  
 borne which shall gouerne the Scottish kingdome by long order of  
 continuall descent." Herewith the foresaid women vanished imme-  
 diatlie out of their sight. This was reputed at the first but some

**I, iii, 53** vaine fantastical illusion by Mackbeth and Banquho,  
**I, iii, 86** insomuch that Banquho would call Mackbeth in iest,  
**I, iii, 118** king of Scotland; and Mackbeth againe would call  
 him in sport likewise, the father/of manie kings. But

afterwards the common opinion was, that these women were either  
 the weird sisters, that is (as ye would say) the goddesses  
**I, iii, 32** of destinie, or else some nymphs or feiries, indued with  
 knowledge of prophesie by their necromantical science, bicause euerie  
 thing came to passe as they had spoken. For shortlie after, the thane

of Cawder being condemned at Fores of treason against  
 the king committed; his lands, liuings, and offices were  
 giuen of the kings liberalitie to Mackbeth.

The same night after, at supper, Banquho iested with him and  
 said; "Now Mackbeth thou hast obtained those things which the

two former sisters prophesied, there remaineth onelie for thée to purchase that which the third said should come to passe.[""]

**I, iii, 121** Wherevpon Mackbeth reuoluing the thing in his mind, began euen then to deuise how he might atteine to the kingdome : but yet he thought with himselfe that he must tarie a time, which

**I, iii, 143** should aduance him thereto (by the diuine prouidence) as it had come to passe in his former preferment. But shortlie after it chanced that king Duncane, hauing two sonnes by

**V, ii, 2** his wife which was the daughter of Siward earle of Northumberland, he made the elder of them called Mal-

**I, iv, 39** colme prince of Cumberland, as it were thereby to appoint him his successor in the kingdome, immediatlie after his deceasse. Mackbeth sore troubled herewith, for that he saw by this means his

**I, iv, 48** hope sore hindered (where, by the old lawes of the realme, the ordinance was, that if he that should succéed were not of able age to take the charge vpon himselfe, he that was next of bloud vnto him should be admitted) he began to take counsell how he might vsnrpe the kingdome by force, hauing a iust quarell so to doo (as he tooke the matter) for that Duncane did what in him lay to defraud him of all maner of title and claime, which he might in time to come, pretend vnto the crowne.

The words of the thrée weird sisters also (of whom before ye haue

**I, v, 25** heard) greatlie encouraged him herevnto, but speciallie his wife lay sore vpon him to attempt the thing, as she that was verie ambitious, burning in vnquencheable desire to heare the name of a quéene. At length therefore, communicating his purposed intent with his trustie friends, amongst whome Banquo was the chiefest, vpon confidence of their promised aid, he slue the king at Enuerns, or (as some say) at Botgosuane, in the sixt

**II, ii,** year of his reigne. Then hauing a companie about him of such as he had made prinie to his enterprise, he caused himselfe

**II, iv, 31** to be proclaimed king, and foorthwith went vnto Scone, where (by common consent) he received the inuesture of the kingdome according to the accustomed maner. The bodie of Duncane was first conueied to Elgine, & there buried in kinglie

**II, iv, 33** wise ; but afterwards it was removed and conueied vnto Colmekill, and there laid in a sepulture amongst his predecessors, in the yeare after the birth of our Sauour, 1046.

Malcolme Cammore and Donald Bane the sons of king Duncane, for feare of their liues (which they might well know that Mackbeth would seeke to bring to end for his more sure confirmation in the estate) fled into Cumberland where Malcolme remained, till time that saint Edward the sonne of Ethelred recouered the dominion of Eng-

**II, iii, 121** land from the Danish power, the which Edward receiued Malcolme by way of most friendlie entertainment : but

**II, iii, 122** Donald passed ouer into Ireland, where he was tenderlie cherished by the king of that land. Mackbeth, after the departure thus of Duncanes sonnes vsed great liberalitie towards the nobles of the realme, thereby to win their fauour, and when he saw that no man went about to trouble him, he set his whole intention to mainteine iustice, and to punish all enormities and abuses, which had chanced

through the feeble and slouthfull administration of Duncane. (V, 268, 269)

He caused to be slaine sundrie thanes, as of Cathnes, Sutherland, Stranauerne, and Ros, because through them and their seditious attempts, much trouble dailie rose in the realme. . . . He made manie holesome laws and statutes for the publike weale of his subjects. (V, 270)

But this was a counterfet zeale of equitie shewed by him, partlie against his naturall inclination to purchase thereby the fauour of the people. Shortlie after, he began to shew what he was, instead of equitie practising crueltie. For the pricke of conscience (as it chanceth euer in tyrants and such as atteine to anie estate by vnrighteous

**I, vii, 5** means) caused him euer to feare, least he should be serued of the same cup, as he had ministred to his predecessor. The words also of the threé weird sisters, would not out of his mind, which as they promised him the kingdome, so likewise did

**III, i, 59** they promise it at the same time vnto the posteritie of Banquho. He willed therefore the same Banquho with

**III, i, 14** his sonne named Fleance, to come to a supper that he had prepared for them, which was in deed, as he had deuised present death at the hands of certeine murderers, whom he hired to execute that déed, appointing them to meete with the same Banquho and his sonne without the palace, as they returned to their lodgings, and

**III, i, 131** there to slea them, so that he would not haue his house slandered, but that in time to come he might cleare himselfe, if anie thing were laid to his charge vpon anie suspicion that might arise.

It chanced yet by the benefit of the darke night, that though the father were slaine, the sonne yet by the helpe of almighty God reseruing him to better fortune, escaped that danger: and afterwards hauing some inkeling (by the admonition of some friends which he had in the court) how his life was sought no lesse than his fathers, who was slaine not by chance medlie (as by the handling of the matter Makbeth would haue had it to appeare) but euen vpon a prepensed deuise: wherevpon to auoid further perill he fled into Wales. . . . (V, 271)

But to returne vnto Makbeth, in continuing the historie, and to begin where I left, ye shall vnderstand that after the contriued slaughter of Banquho, nothing prospered with the foresaid Makbeth: **III, vi** for in maner euerie man began to doubt his owne life, and durst vnneth appeare in the kings presence; and euen as there were manie that stood in feare of him, so likewise **III, vi, 34** stood he in feare of manie, in such sort that he began to make those awaie/ by one surmized caullation or other, whome he thought most able to worke him anie displeasure. . . .

Further, to the end he might the more cruellie oppresse his subjects with all tyrantlike wrongs, he builded a strong castell on the top of an hie hill called Dunsinane, situate in Gowrie, **IV, i, 93** ten miles from Perth, on such a proud height, that standing there aloft, a man might behold well neere all the countries of Angus, Fife, Stermond, and Ernedale, as it were lieng vnderneath him. This castell then being founded on the top of that

high hill, put the realme to great charges before it was finished, for all the stuffe necessarie to the building, could not be brought vp without much toile and businesse. But Makbeth being once determined to haue the worke go forward, caused the thanes of each shire within the realme, to come and helpe towards that building, each man his course about.

At the last, when the turne fell vnto Makduffe thane of Fife to build his part, he sent workemen with all needfull prouision, and commanded them to shew such diligence in euerie behalfe, that no occasion might be giuen the king to find fault with him, in that he came not himselfe as other had doone, which he refused to doo, for doubt least the king bearing him (as he partlie vnderstood) no great good will, would laie violent hands vpon him, as he had doone vpon diuerse other. Shortlie after, Makbeth comming to behold how the worke went forward, and bicause he found not Makduffe there, he was sore offended, and said; I perceiue this man will neuer obeie my commandements, till he be ridden with a snaffle: but I shall prouide well inough for him. Neither could he afterwards abide to looke vpon the said Makduffe, either for that he thought his puissance ouer great; either else for that he had learned of certeine wizzards, in whose words he put great confidence (for that the prophesie had

**IV, i, 71** happened so right, which the thrée faries or weird sisters had declared vnto him) how that he ought to take heed of Makduffe, who in time to come should seeke to destroie him.

**IV, i, 82** And suerlie herevpon had he put Makduffe to death, but that a certeine witch, whome hee had in great trust, had told that he should neuer be slaine with man borne of anie

**IV, i, 80** woman, nor vanquished till the wood of Bernane came  
**IV, i, 93** to the castell of Dunsinane. By this prophesie Makbeth put all feare out of his heart, supposing he might

doo what he would, without anie feare to be punished for the same, for by the one prophesie he beléued it was vnpossible for anie man to vanquish him, and by the other vnpossible to slea him. This vaine hope caused him to doo manie outragious things, to the gréuous oppression of his subiects. At length Makduffe, to auoid perill of life, purposed with himselfe to passe into England, to procure Malcolme Cammore to claime the crowne of Scot-

**III, vi, 29ff.** land. But this was not so secretlie deuised by Makduffe, but that Makbeth had knowledge giuen him thereof: for kings (as is said) haue sharpe sight like vnto Lynx, and long ears like vnto Midas. For Makbeth had in eureie noble mans house, one

**III, iv, 131** slie fellow or other in fée with him, to reueale all that was said or doone within the same, by which slight he oppressed the most part of the nobles of his realme.

Immediatlie then, being aduertised where about Makduffe went, he came hastily with a great power into Fife, and forth-  
**IV, i, 142** with besieged the castell where Makduffe dwelled,  
**IV, i, 150** trusting to haue found him therein. They that kept

the house, without anie resistance opened the gates, and suffered him to enter, mistrusting none euill. But neuerthelesse Makbeth most cruellie caused the wife and children of Makduffe, with all other whom he found in that castell, to be slaine. Also he confis-

cated the goods of Makduffe, proclaimed him traitor, and confined him out of all the parts of his realme ; but Makduffe was alreadie escaped out of danger, and gotten into England vnto Malcolme Cammore, to trie what purchase hée might/make by means of his support, to reuenge the slaughter so cruellie executed on his wife, his children, and other friends. At his coming vnto Malcolme, he declared into what great miserie the estate of Scotland was brought, by the detestable cruelties exercised by the tyrant Makbeth, hauing committed manie horrible slaughters and murders, both as well of the nobles as commons, for the which he was hated right mortallie of all his liege people, desiring nothing more than to be deliuered of that intollerable and most heauie yoke of thraldome which they sustained at such a caiftes hands.

**IV, iii, 14** Malcolme hearing Makduffes woords, which he vttered in verie lamentable sort, for méeere compassion and verie ruth that pearsed his sorrowful hart, bewailing the miserable state of his countrie, he fetched a deepe sigh ; which Makduffe perceiuing, began to fall most earnestlie in hand with him, to enterprise the deliuering of the Scottish people out of the hands of so cruell and bloudie a tyrant, as Makbeth by too manie plaine experiments did shew himselfe to be : which was an easie matter for him to bring to passe, considering not onelie the good title he had, but also the earnest desire of the people to haue some occasion ministred, whereby they might be reuenged of those notable iniuries, which they dailie sustained by the outragious crueltie of Makbeths misgouernance. Though Malcolme was verie sorowfull for the oppression of his countriemen the Scots, in maner as Makduffe had declared ; yet doubting whether he were come as one that meant vnfeinedlie as he spake, or else as sent from Makbeth to betraie him, he thought to haue some further triall, and therevpon dissembling his mind at the first, he answered as followeth.

“ I am trulie verie sorie for the miserie chanced to my countrie of Scotland, but though I haue neuer so great affection to relieue the same, yet by reason of certeine incurable vices, which reigne in me, I am nothing méet thereto. First, such immoderate lust and voluptuous sensualitie (the abhominable founteine of all vices) followeth me, that if I were made king of Scots, I should séeke to defloure your maids and matrones, in such wise that mine intemperancie should be more importable vnto you, than the bloudie tyrannie of Makbeth now is.” Héerevnto Makduffe answered : “ This suerlie is a verie euill fault, for manie noble princes and kings haue lost both liues and kingdomes for the same ; neuerthelessse there are women enow in Scotland, and therefore follow my counsell. Make thy selfe king, and I shall conueie the matter so wiselie, that thou shalt be so satisfied at thy pleasure in such secret wise, that no man shall be aware thereof.”

Then said Malcolme, “ I am also the most auaritious creature on the earth, so that if I were king, I should séeke so manie waies to get lands and goods, that I would slea the most part of all the nobles of Scotland by surmized accusations, to the end I might inioy their lands, goods, and possessions ; and

**IV, iii, 78**

therefore to shew you what mischiefe may insue on you through mine vnsatiable couetousnes, I will rehearse vnto you a fable. There was a fox hauing a sore place on him ouerset with a swarme of flies, that continuallie sucked out hir [*sic*] bloud : and when one that came by and saw this manner, demanded whether she would haue the flies driuen beside hir, she answered no : for if these flies that are already full, and by reason thereof sucke not verie egerlie, should be chased awaie, other that are emptie and fellie an hungred, should light in their places, and sucke out the residue of my bloud farre more to my greeuance than these, which now being satisfied doo not much annoie me. Therefore saith Malcolme, suffer me to remaine where I am, least if I atteine to the regiment of your realme, mine vnquenchable auarice may prooue such; that ye would thiuke the displeasures which now grieue you, should séeme easie in respect of the vnm measurable outrage, which might insue through my comming amongst you."

Makduffe to this made answer, "how it was a far woorse fault than the other: for auarice is the root of all mischiefe, and for that crime the most part of our kings have béene slaine and brought to their finall end. Yet notwithstanding follow my counsell, and take vpon thée the crowne. There is gold and riches inough in Scotland to satisfie thy gréedie desire." Then said Malcolme againe, "I am  
**IV, iii, 91** furthermore inclined to dissimulation, telling of leasings, and all other kinds of deceit, so that I naturallie reioise in nothing so much as to betraie & deceiue such as put anie trust or confidence in my words. Then sith there is nothing that more becommeth a prince than constancie, veritie, truth, and iustice, with the other laudable fellowship of those faire and noble vertues which are comprehended onelie in soothfastnesse, and that lieng vtterlie ouerthroweth the same; you see how vnable I am to gouerne anie prouince or region: and therefore sith you haue remedies to cloke and hide all the rest of my other vices, I praie you find shift to cloke this vice amongst the residue."

Then said Makduffe: "This yet is the worst of all, and there I  
**IV, iii, 100** leaue thee, and therefore saie; Oh ye vnhappie and miserable Scottishmen, which are thus scourged with so manie and sundrie calamities, ech one aboue other! Ye haue one cursed and wicked tyrant that now reigneth ouer you, without anie right or title, oppressing you with his most bloudie crueltie. This other that hath the right to the crowne, is so replet with the inconstant behaiour and manifest vices of Englishmen that he is nothing worthie to inioy it: for by his owne confession he is not onelie auaritious, and giuen to vnsatiable lust, but so false a traitor withall, that no trust is to be had in anie woord he speaketh. Adieu Scotland, for now I account my selfe a banished man for euer, without comfort or consolation:" and with these words the brackish teares trickled downe his chéekes verie abundantlie.

At the last, when he was readie to depart, Malcolme tooke him by  
**IV, iii, 124** the sléue, and said: "Be of good comfort Makduffe, for I haue none of these vices before remembred, but haue iested with thée in this manner, onclie to prooue thy mind: for diuerse times héeretofore hath Makbeth sought by this manner of



meanes to bring me into his hands, but the more slow I haue shewed my selfe to condescend to thy motion and request, the more diligence shall I vse in accomplishing the same." Incontinentlie héerevpon they imbraced ech other, and promising to be faithfull the one to the other, they fell in consultation how they might best prouide for all their businesse, to bring the same to good effect. Soone after, Makduffe repairing to the borders of Scotland, addressed his letters with secret dispatch vnto the nobles of the realme, declaring how Malcolme was confederat with him, to come hastilie into Scotland to claime the crowne, and therefore he required them sith be was right inheritor thereto, to assist him with their powers to recouer the same out of the hands of the wrongfull vsurper.

In the meane time, Malcolme purchased such fanor at king  
**IV, iii, 134** Edwards hands, that old Siward earle of Northumber-  
 land was appointed with ten thousand men to go with  
 him into Scotland, to support bim in this enterprise, for reconerie of  
 his right. After these newes were spread abroad in Scotland, the  
 nobles drew into two seuerall factions, the one taking part with  
 Makbeth, and the other with Malcolme. Héerevpon insued often-  
 times sundrie bickerings, & diuerse light skirmishes: for those that  
 were of Malcolmes side, would not ieopard to ioine with their enimies  
 in a pight field, till his comming out of England to their support.  
 But after that Makbeth perceined his enimies power to increase, by  
 such aid as came to them foorth of England with his aduersarie  
 Malcolme, he recoiled backe into Fife, there purposing to abide in  
 campe fortified, at the castell of Dunsinane, and to  
**V, ii, 12** fight with his enimies, if they ment to pursue him;  
 howbeit some of his friends aduised him, that it should be best for  
 him, either to make some agrément with Malcolme, or else to fée  
 with all spéed into the Iles, and to take his treasure with him, to the  
 end he might wage sundrie great princes of the realme to take his  
 part, & reteine strangers, in whome he might better trust than in his  
 owne subiects, which stale dailie from him: but he had such con-  
 fidence in his prophesies that he beléened he should  
**V, iii, 3** neuer be vanquished, till Birnane wood were brought to  
 Dunsinane; nor yet to be slaine with anie man, that should be or  
 was borne of anie woman.

Malcolme following hastilie after Makbeth, came the night before  
 the battell vnto Birnane wood, and when his armie had  
**V, iv** rested a while there to refresh them, he commanded  
 euerie man to get a bough of some trée or other of that wood in his  
 hand, as big as he might beare, and to march foorth therewith in  
 such wise, that on the next morrow they might come closelie and  
 without sight in this manner within view of his enimies. On the  
 morrow when Makbeth beheld them comming in this sort, he first  
 maruelled what the matter ment, but in the end remembered himselfe  
 that the prophesie which he had heard long before that  
**V, v, 44** time, of the comming of Birnane wood to Dunsinane  
 castell, was likelie to be now fulfilled. Neuertbelesse, he brought his  
 men in order of battell, and exhorted them to doo valiantlie, howbeit  
 his enimies had scarselie cast from them their boughs,  
**V, v, 52** when Makbeth perceiuing their numbers, betooke him

streict to flight, whom Makduffe pursued with great hatred enen till  
**V, vii, 1** he came vnto Lunfannaine, where Makbeth perceiuing  
 that Makduffe was hard at his backe, leapt beside his  
 horsse, saieng ; "Thou traitor, what meaneth it that thou shouldest  
**V, viii, 9** thus in vaine follow me that am not appointed to be  
 slaine by anie creature that is borne of a woman, come  
 on therefore, and receiue thy reward which thou hast deserved for  
 thy paines," and, therewithall he lifted up his sword thinking to  
 haue slaine him.

But Makduffe quicklie auoiding from his horsse, yer he came at  
 him, answered (with his naked sword in his hand) saieng : "It is  
 true Makbeth, and now shall thine insatiable crueltie haue an end,  
 for I am enen he that thy wizzards haue told thée of, who was neuer  
**V, viii, 15** borne of my mother, but ripped out of her wombe :"  
 therewithall he stept vnto him, and slue him in the  
 place. Then cutting his head from his shoulders, he set it vpon a  
**V, viii, 54** pole, and brought it vnto Malcolme. This was the  
 end of Makbeth, after he had reigned 17 yéeres ouer  
 the Scottishmen. In the beginning of his reigne he accomplished  
 manie woorthie acts, verie profitable to the commonwealth (as ye  
 haue heard) but afterward by illusion of the diuell, he defamed the  
 same with most terrible crueltie. He was slaine in the yéere of the  
 incarnation, 1057, and in the 16 yéere of king Edwards reigne ouer  
 the Englishmen.

#### MALCOLME [A.D. 1057].

Malcolme Cammore thus recouering the relme (as ye haue heard)  
 by support of king Edward, in the 16 yéere of the same Edwards  
 reigne, he was crowned at Scone the 25 day of Aprill, in the yéere  
 of our Lord 1057. Immediatlie after his coronation he called a  
 parlement at Forfair, in the which he rewarded them with lands  
 and linings that had assisted him against Makbeth, aduancing them  
 to fées and offices as he saw cause, & commanded that speciallie  
 those that bare the surname of anie offices or lands, should haue  
 and inioy the same. He created manie earles, lords, barons, and  
 knights. Manie of them that before were thanes, were at this time  
 made earles, as Fife, Menteth, Atholl, Leuenox, Murrey, Cathnes,  
**V, viii, 63** Rosse, and Angus. These were the first earles that  
 haue béene heard of amongst the Scottishmen (as their  
 histories doo make mention). (V, 273-277)

#### EDWARD THE CONFESSOR.

About the thirteenth yeare of king Edward his reigne (as some  
 write) or rather about the ninetéenth or twentieth yeare, as should  
 appeare by the Scottish writers, Siward the/noble earle of Northum-  
 berland with a great power of horssemen went into Scotland, and in  
 battell put to flight Mackbeth that had vsurped the crowne of Scot-  
 land, and that doone, placed Malcolme surnamed Camoir, the sonne  
 of Duncane, sometime king of Scotland, in the gouernement of that

realme, who afterward slue the said Mackbeth, and then reigned in quiet.

It is recorded also, that in the foresaid battell, in which earle Siward vanquished the Scots, one of Siwards sonnes chanced to be slaine, whereof although the father had good cause to be sorowfull, yet when he heard that he died of a wound which he had receiued in fighting stoutlie in the forepart of his bodie, and that with his face to the enimie, he greatlie-reioised thereat, to heare that he died so manfullie. But here is to be noted, that not now, but a little before (as Henrie Hunt. saith) that earle Siward, went into Scotland himselfe in person, he sent his sonne with an armie to conquere the land, whose hap was there to be slaine: and when his father heard the newes, he demanded whether he receiued the wound whereof he **V, viii, 46** died, in the forepart of the bodie, or in the hinder part: and when it was told him that he receiued it in the forepart; I reioise (saith he) euen with all my heart, for I would not wish either to my sonne nor to my selfe any other kind of death. (I, 748 f.)

As hath béene thought he was inspired with the gift of prophesie, and also to haue had the gift of healing infirmities and diseases. He vsed to helpe those that were vexed with the disease, commonly called the Kings enill, and left that vertue as it **IV, iii, 146** were a portion of inheritance vnto his successors the Kings of this realme. (I, 754)

## ABBREVIATIONS

- adj.* = adjective.  
*adv.* = adverb.  
*ap.* = printed in.  
Abbot = E. A. Abbot: *A Shakespearian Grammar*, London, 1884.  
*cf.* = compare.  
Clar. Pr. = *Macbeth*, ed. W. G. Clark and W. A. Wright (in the Clarendon Press Series), Oxford, 1880.  
Douce's *Illustrations* = Francis Douce: *Illustrations of Shakspeare*, London, 1839.  
ed. = edited by.  
*e.g.* = for example.  
Fr. = French.  
f. or ff. = and the following.  
Ff = the four folio editions.  
F<sub>1</sub>, etc., = the first folio, etc.  
*ib.* = the same book.
- N. E. D. = *A New English Dictionary*, Oxford, 1884—.  
O. E. = Old English (*i. e.*, English before the Norman Conquest).  
*op. cit.* = the work previously cited.  
*passim* = in many places.  
*ptc.* = participle.  
*pp.* = past participle.  
Schmidt = A. Schmidt: *A Shakespeare Lexicon*, Berlin and London, 1886.  
Scot = Reginald Scot: *The Discoverie of Witchcraft*, ed. B. Nicholson, London, 1886.  
*s. v.* = under the word.  
*s. vv.* = under the words.  
*Trans. N. Sh. Soc.* = *Transactions of the New Shakspeare Society*, London.  
*Var. or Variorum* = *Macbeth*, ed. H. H. Furness, Philadelphia, [no date] third edition.

## INDEX TO NOTES

- ABUSE, *n.*, 143.  
 Abuse, *v.*, 113.  
 Acheron, 143.  
*Acts and scenes, division into*, 83.  
 Actual performances, 163.  
 Addition, 96, 132.  
*Adjective as Adverb*, 125.  
 Admired, 141.  
 Advantage to be given, 168.  
*Adverb for Adjective*, 143, 153.  
*Adverbs*, 108.  
 Advise, 132.  
 Afeard, 95.  
 Affection, 158.  
 Affeer'd, 157.  
 Alarm, 164.  
 Alarum'd, 114.  
 All to all, 140.  
 All-thing, 129.  
 A-making, 139.  
 Amazedly, 153.  
 An, *conj.*, 146.  
 Angel, 172.  
 Angerly, 143.  
 Annoyance, 164.  
 Auon, 85, 122, 133, 138.  
 Antic, 153.  
 Anticipatest, 153.  
 Approve, 105.  
 Arbitrate, 168.  
 Are . . . come, 98.  
 Argument, 125.  
 Arm'd, 140.  
 Armed head, 152.  
 Aroint, 91.  
 As, 99, 117, 127, 169.  
 Assay, 159.  
 At first and last, 138.  
 Auger-hole, 125.  
 Augures, 142.  
 Authorized, 140.  
 Avouch, 132.  
 A-weary, 171.
- BABE, 108.  
 Baby, 141.
- Baboon, 150.  
 Badged, 123.  
 Baited, 173.  
 Bake, 150.  
 Bane, 167.  
 Bank and shoal, 107.  
 Banquet, 100.  
 Banquo, 111, 112.  
*Banquo's ghost*, 138, 139.  
 Barlet, 105.  
 Battle, 171.  
 Beards, 93.  
 Beast, 109.  
 Beelzebub, 120.  
 Beguile the time, 104.  
 Beldams, 143.  
 Bell invites me, 114.  
 Bellman, 115.  
 Bellona's bridegroom, 89.  
 Benison, 128.  
 Beside, 172.  
 Bestride, 156.  
 Betimes, 142.  
 Birthdom, 156.  
 "Black Spirits," 151.  
 Bladed corn, 151.  
 Blanket of the dark, 104.  
 Blaspheme, 159.  
 Blind-worm's sting, 150.  
 Blood-bolter'd, 153.  
 Bloody child, 152.  
 Bloody distance, 132.  
 Bloodier villain than, 172.  
 Bodements, 153.  
 Bold, 115.  
 Bond, 135, 152.  
 Borne, 146.  
 Borne in hand, 131.  
 Borrowed robes, 96.  
 Bosom interest, 90.  
 Both the worlds, 134.  
 Breech'd, 124.  
 Breed, 159.  
 Brew'd, 125.  
 Brief candle, 170.  
 Briefly, 125.

- Brinded, 149.  
 Broad words, 146.  
 Bruited, 172.  
 But, 107, 130.  
 By the way, 142.  
  
 CARD, 92.  
 Careless, 99.  
 Casing air, 138.  
 Caat, 167.  
 Cat i' the adage, 109.  
 Cauldron, 150.  
 Cause of sorrow, 173.  
 Cawdor, 89, 90, 96.  
 Censures, 168.  
*Chair for ghost*, 139.  
 Champion, 131.  
 Chance, 123, 159.  
 Charge, 116.  
 Charged, 164.  
 Chaudron, 150.  
 Cheer, *n.*, 139.  
 Cheer, *v.*, 166.  
 Cherubin, 108.  
 Children, 161, 162.  
 Choke, 86.  
 Choughs, 142.  
 Chuck, 135.  
 Clear, 108.  
 Clept, 132.  
 Cling, 170.  
 Cloister'd, 135.  
 Close, *adj.*, 143, 163.  
 Close, *v.*, 133.  
 Cock, second, 122.  
 Coign of vantage, 105.  
 Colme-kill, 128.  
 Combustiou, 122.  
 Come, 97.  
 "Come away," 144.  
 Come in time, 120.  
 Commend, 150.  
 Commends, 108.  
 Commission, 98.  
 Composition, 90.  
 Compt, 106.  
 Compunctious visitinga, 103.  
 Confineless, 157.  
 Confound, 151; confounda, 116.  
 Confronted, 89.  
 Confusion, 144.  
 Conjure, 151.  
 Continent, 157.  
 Convert, 162.  
 Convey, 157.  
 Convince, 110; convincea, 159.  
 Cool'd, 168.  
 Copy, 134.  
  
 Corporal, 94.  
 Countenance, 123.  
 Counterfeit, 122.  
 Countryman, 160.  
 Course, second, 118.  
 Coz, 154.  
 Crack, 88.  
 Crack of doom, 153.  
 Crew, 159.  
 Cribb'd, 138.  
*Crisis of play*, 128.  
 Crowned child, 152.  
*Cry of the voice*, 117, 118.  
 Cumberland, Prince of, 100.  
 Cure, 167.  
  
*Dagger, location of*, 112.  
 Dam, 162.  
 Dear, 164.  
 Death of each day's life, 118.  
 Delivers, 137.  
 Demi-wolf, 131.  
 Deny, 166.  
 Deserve, 156.  
 Despair thy charm, 172.  
 Died every day, 159.  
 Dire, 122.  
 Discovery, 168.  
 Disgrace, 155.  
 Dispatch, 167.  
 Disposition, 141.  
 Dispute, 162.  
 Disseat, 166.  
 Distemper'd cause, 165.  
 Division, 158.  
 Doff, 161.  
*Dogs*, 131.  
 Dollars, 90.  
 Double, double, 150.  
*Double negatives*, 100.  
 Double sure, 152.  
 Doubly redoubled, 88.  
 Doubt, 155.  
 Drab, 150.  
*Dramatis personæ*, 2, 83.  
 Drenched, 110.  
 Drink is ready, 112.  
 Dudgeon, 113.  
 Dunsinane, 152.  
  
 EACH way and move, 154.  
 Earnest, 95.  
 Earthquake, 122.  
 Easy, 125.  
 Eat, 127.  
 Ecstasy, 134, 160.  
 Edward, 146.  
 Effecta, 163.

Else, of all men, 172.  
 Entrance, 103.  
 Entreat an hour, 111.  
 Epicures, 165.  
 Equivocate, 121.  
 Equivocation, 170.  
 Equivocator, 121.  
 -es, *adv. ending*, 101, 102.  
*Essex*, 98.  
 Estate, 171.  
 Evil, the King's, 159.  
 Exasperate, 147.  
 Exiled friends abroad, 173.  
 Expectation of plenty, 120.  
 Expedition, 124.  
 Extend his passion, 139.  
  
 FACT, 146.  
 Faculties, 108.  
 Fail, 110.  
 Fain, 166.  
 Fair is foul, 85.  
 Faith-breach, 165.  
*Familiar spirits*, 84.  
 Fan, 89.  
 Fantastical, 93, 96.  
 Farrow, 152.  
 Fast sleep, a, 163.  
 Fatal, 112.  
 Favour, 97, 104.  
 Fear, 102.  
 Fears, 96, 118.  
 Fee-grief, 161.  
 Fell, *n.*, 169.  
 Fell, *adj.*, 155.  
 Fenny soake, 150.  
 Fie, 163.  
 Fife, 89.  
 File, 132, 164.  
 Filed, 131.  
 Fillet, 150.  
 Firstlings, 153.  
 Fitful, 134.  
 Fits, 154.  
 Flaws, 140.  
 Fleance, 130.  
 Flighty, 153.  
 Flout, 89.  
 Poisons, 158.  
 Fools o' the other senses, 113.  
 Foot of motion, 125.  
 For, 86, 132, 159; for that, 161.  
 Forbid, 92.  
 Forced, 168.  
 Forge, 158.  
 Fork, 150.  
 Forres, 93.  
 Forsworn, 159.

Fortune, 87.  
 Foul and fair, 92.  
 Frailties, 125.  
 Frame of things, 134.  
 Franchised, 112.  
 Free, 173.  
 From, 132, 162.  
 Fry, 155.  
 Function, 97.  
  
 GALLOWGLASSES, 87.  
 Gaze, 173.  
 Genius, 130.  
 Gentle, 105, 140.  
 Gently render'd, 172.  
 Germins, 151.  
 Guild, 119.  
 'Gin, 155, 171; 'gins, 88.  
 Gives, 114.  
 Gives out, 161.  
 Glamis, 93.  
 Go to, 164.  
 God be with you, 130.  
 God 'ild, 105.  
 Golden round, 102.  
 Golden stamp, 160.  
 Golgotha, 88.  
 Good morrow, 122.  
 Gorgon, 122.  
 Gospell'd, 131.  
 Gouts, 113.  
 Graced, 139.  
 Grave, 129.  
 Graymalkin, 84.  
 Green one, 119.  
 Grooms, 116.  
 Guilt, 119.  
 Gulf, 150.  
  
 HAD done it, 116.  
 Hail, 95.  
 Hair, 153.  
 Hairs, 173.  
 Hand of God, 125.  
 Hangman, 117.  
 Harbinger, 100.  
 Harbingers, 171.  
 Harness, 171.  
 Harpier, 149.  
 Have done, 139.  
 Having, 94.  
 Head, 123.  
 Hecate, 113.  
*Hendiadys*, 100, 173.  
 Here-approach, 159.  
 Here-remain, 160.  
 Hermits, 106.  
 Hie thee, 130.

High-placed Macbeth, 153.  
 His, 107, 158.  
 Hiss the speaker, 161.  
 Hit your thought, 145.  
 Holp, 106.  
 Home, 96.  
 Honest trifles, 96.  
 Hoodwink, 157.  
*Horses on stage*, 137.  
 Hose, French, 121.  
 Host, 108.  
 Housekeeper, 132.  
 Hover, 85.  
 How sayst thou, 142.  
 Humane, 94, 140.  
 Hums, 147.  
 Hurlyburly, 84.  
 Husbandry, 111.  
 Hyrcan tiger, 140.

IGNORANT present, 104.

'Ild, 105.  
 Ill-composed, 158.  
 Illness, 102.  
 Imperial charge, 156.  
 Imperial theme, 96.  
 Impress, 152.  
 In command, 165.  
*Infinitive*, 99.  
 Informs, 113.  
 -ing, 99.  
 Inhabit, 141.  
 Inhibit, 141.  
 Insane root, 95.  
 Instruments, 162.  
 Intemperance, 157.  
 Interdiction, 159.  
 Interim, 97.  
 Intermission, 162.  
 Iutrenchant, 172.  
 Inverness, 100, 101.  
 It will have blood, 142.  
 Its, 107.

JEALOUSY, 157.  
 Jewel, eternal, 131.  
 Jump, 108.  
 Jutty, 105.

KEEP peace, 103.  
 Kerns, 87.  
 Killing swine, 91.  
 King's evil, 159.

LACED, 124.  
 Lack, 162.  
 Lapp'd in proof, 89.  
 Last, 173.

Latch, 161.  
 Lated, 137.  
*Latin Words*, 141.  
 Laves, 134.  
 Lavish, 89.  
 Lease, 153.  
 Leave, 106, 162.  
 Leavy, 171.  
 Lees, 123.  
 Lesser, 94, 165.  
 Levy, foreign, 134.  
 Like, 127.  
 Lily-liver'd, 166.  
 Limbec, 110.  
 Lime, 155.  
 Limited service, 122.  
 Line, 96.  
 List, 131.  
 Listening, 117.  
 Lives, *n.*, 172.  
 Lives, *v.*, 134.  
 Lodged, 151.  
 Loon, 166.  
 Loves, *n.*, 132.  
 Loves, *v.*, 143.  
 Luxurious, 157.

*Macbeth, cousin of Duncan*, 88.  
*Macbeth's children*, 131, 162.  
 Macdonwald, 86.  
 Maggot-pies, 142.  
 Malcolm, 86.  
 Malice, domestic, 134.  
 Manly, 162.  
 Manly readiness, 125.  
 Mansionry, 105.  
 Marry, 146.  
 Martlet, 105.  
*Masque of Queens*, 147.  
 Mated, 164.  
 Maw, 150; maws, 140.  
 Me, 165.  
 Means, 160.  
 Medicine, 165.  
 Medicines, 162.  
 Meek, 108.  
 Memorize, 88.  
 Mere, 158, 160.  
 Metaphysical, 102.  
 Methought, 117.  
 Mettle, 110.  
 Milk of human kindness, 102.  
 Minion, 87; minions, 127.  
 Miuntely, 165.  
 Missives, 102.  
 Mock, 111, 116.  
 Mockery, 141.  
 Modern, 160.



Modest wisdom, 159.  
 Moe, 166.  
 Monuments, 140.  
 More and less, 168.  
 Mortal, 103, 140, 153, 156, 165.  
 Mortality, 123.  
 Mortified man, 164.  
 Motion, foot of, 125.  
 Move, each way and, 154.  
 Moving wood, 170.  
 Mummy, 150.  
 Murky, hell is, 163.  
 Muse, 140.  
 Must, 162, 172.

NAPKINS, 120.  
 Natural touch, 154.  
 Nature, 139.  
 Naught, 162.  
 Nave, 87.  
 Navigation, 151.  
 Near, 126.  
 Near'st of life, 132.  
 Newt, 150.  
 Nice, 161.  
 Night-gown, 119, 163.  
 Niue, 152.  
 Noise, 153.  
 Nonpareil, 138.  
 Nor . . . no less, 130.  
 Norway's King, 90.  
 Note, 135.  
 Note of expectation, 137.  
 Nothing, 95, 168.  
 Notion, 131.

OBLIVIOUS, 167.  
 Obscure bird, 122.  
 O'er-fraught, 161.  
 O'erleaps itself, 109.  
 Of, 94, 146.  
 Offices, 111, 137.  
 Old, 120.  
 On, 94, 132, 164.  
 One red, 119.  
 Only, 140, 145, 173.  
 Or ere, 160.  
 Order of going, 142.  
 Ornament of life, 109.  
 Other, 111.  
 Other devil's name, 120.  
 Other three witches, 150.  
 Ourselves, 138.  
 Ourselves, 139.  
 Outrun, 124.  
 Overcome, 141.  
 Owe, 94, 141, 168.  
 Owed, 99.

PADDOCK, 84.  
 Pall, 104.  
 Palter, 173.  
 Parallel, 122.  
 Parley, 123.  
 Parted, 173.  
 Passion, 139.  
*Past partic.*, 97, 98, 124, 141, 147,  
 153.  
 Patch, 166.  
 Pauser, 124.  
 Peace, 134, 161.  
 Peak, 92.  
 Pent-house, 92.  
 Perfect in, 155.  
 Perfect spy, 133.  
 Perfectest report, 101.  
 Perseverance, 158.  
 Personal venture, 95.  
 Pester'd, 165.  
 Place, 127.  
 Please't, 139.  
 Plucks, 159.  
 Point, at a, 159.  
 Pole, 173.  
 Portable, 158.  
 Porter, 120.  
 Posset, 116.  
 Posters, 92.  
 Pour, 158.  
 Power, 161.  
 Predominance, 127.  
 Predominant, 131.  
 Present, *adj.*, 90, 114.  
 Present him eminence, 134.  
 Presently, 159.  
 Pretence, 125.  
 Pretend, 127.  
 Preys, 136.  
 Primrose way, 121.  
 Prince of Cumberland, 100.  
 Probation, 131.  
 Profound, 143.  
 Proof, 89.  
 Proper, 140.  
 Proportion, 100.  
 Prospect of belief, 94.  
 Protest, 141, 164.  
 Pull in, 170.  
*Puns*, 119, 126, 173.  
 Purveyor, 106.  
 Push, 166.  
 Put on, 162.

QUARREL, 87.  
 Quarry, 87, 161.  
 Quell, 110.  
 Question, 93, 125.

- RAT without a tail, 91.  
 Ravell'd sleeve, 118.  
 Raven, 102.  
 Ravin up, 127.  
 Ravin'd, 150.  
 Ravishing strides, 114.  
 Readiness, manly, 125.  
 Reading a letter, 101.  
 Rebellion's head, 152.  
 Rebellious, 89, 152.  
 Rebels' fight, 95.  
 Recoil, 156.  
 Recorded time, 170.  
*Relative omitted*, 172.  
 Relish, 158.  
 Remember the porter, 123.  
 Remembrance, 134.  
 Remorse, 103.  
 Renown and grace, 123.  
 Repeat'st, 159.  
 Repetition, 123.  
 Require, 138.  
 Resolved, 133.  
*Respective construction*, 94.  
 Rest, 100.  
 Revenges, 164.  
 Roman fool, 172.  
 Ronyon, 91.  
 Rooky, 136.  
 Round, 102, 152.  
 Rubs, 133.  
 Rumor, hold, 154.  
 Rump-fed, 91.  
  
 's (= his), 124, 164.  
 Safe toward, 100.  
 Sag, 166.  
 Saucy, 139.  
 Savage, 155.  
 Say, 170.  
 Scann'd, 143.  
 Scarf, 135.  
 School of time, 107.  
 Scone, 127.  
 Score, 173.  
 Scotch'd, 133.  
 Sear, 166.  
 Season, 143.  
 Seated, 96.  
 Second cock, 122.  
 Second course, 118.  
 Security, 144.  
 Seeling, 135.  
 Seems, 88.  
 Self and violent hands, 173.  
 Self-comparisons, 89.  
 Senna, 167.  
 Sennet, 129.  
  
 Se'nnights, 92.  
 Sensible, 112.  
 Sergeant, 86.  
 Servant to defect, 111.  
 Service and loyalty, 100.  
 Setting down, 168.  
 Sewer, 106.  
 Shag-ear'd, 155.  
 Shake hands, 87.  
 Shall, 112, 132, 139.  
 Shard-horn, 135.  
 Shine, 129.  
 Shoal of time, 107.  
 Shough, 131.  
 Should, 120, 169.  
 Show, 94, 171.  
 Shut up, 111.  
 Sicken, 161.  
 Sieve, 91.  
 Sightless, 104.  
 Sights, 154.  
 Sinell, 94.  
 Single, 96, 106.  
 Sirrah, 130, 155.  
 Siward, 164.  
 Skirr, 166.  
 Slab, 150.  
 Sleeve, 118.  
 Sleights, 144.  
 Slumbury, 163.  
 So . . . as, 88.  
 Sole, 156.  
 Solemn, 129.  
 Solicits, 160.  
 Something, 133.  
 Sometime, 105, 155.  
 Sooth, 170.  
 Sorriest, 133.  
 Spaniel, 131.  
 Speculation, 140.  
 Spoke, 98.  
 Sprites, 123; sprites, 153.  
 Spy o' the time, 133.  
 Staff, 167.  
 Stage, 127, 170.  
 Stake, 171.  
 Stanchless, 158.  
 Stand upon, 142.  
 Start, 169.  
 State, 138.  
 State of honour, 153.  
 Steal, 126.  
 Stern'st, 116.  
 Sticking-place, 110.  
 Still, 106, 108, 127, 129, 164, 173.  
 Stones move, 142.  
*Storms*, 83.  
 Strange garments, 97.

- Strangely-visited, 160.  
 Strides, 114.  
 Studied, 99.  
 Stuff, 167.  
 Success, 101.  
 Sudden, 157.  
 Suffering country, 147.  
 Suggestion, 96.  
*Suicide of Lady Macbeth*, 164.  
 Summer-seeming, 158.  
 Supp'd full with, 169.  
 Surcease, 107.  
 Surmise, 97.  
 Surveying vantage, 88.  
 Sway, 166.  
 Swears and lies, 155.  
 Sweaten, 152.  
 Swelter'd, 150.  
 Syllable, 156.
- TAILOR, English, 121.  
 Taint, 165.  
 Take, 103.  
 Taking off, 108.  
 Tale, thick as, 95.  
 Teems, 161.  
 Thane, 88.  
 That, 90, 95, 108, 117, 134, 156.  
 The better, 129.  
 The which, 129.  
 Thee, 111.  
 Thee without, 138.  
 Them, 117.  
 There is, 126.  
 Therewithal, 130.  
 Thick as hail, 95.  
 Thickens, 136.  
*Third murderer*, 136.  
 This three mile, 170.  
 Thou, 167.  
 Thrice and once, 149.  
 Time, 104, 157, 173.  
 Time and the hour, 97.  
 Timely, 122, 137.  
 Titles, 154.  
 To omitted, 142.  
 To, 130, 131, 139, 140.  
 To find, 99.  
 To friend, 156.  
 To that, 86.  
 Top, v., 157.  
 Top of sovereignty, 152.  
 Torch, 111.  
 Torture of the mind, 134.  
 Towering, 127.  
 Toys, 123.  
 Trace, 154.  
*Tragic irony*, 98.
- Traits, 159.  
 Traitors, 154.  
 Trammel, 107.  
 Transpose, 156.  
 Travelling lamp, 127.  
 Treatise, 169.  
 Treble-sceptres, 153.  
 Trees speak, 142.  
 Trembling, 141.  
 Trifled, 126.  
 Tugg'd with, 132.  
 Tune, 162.  
 Two-fold balls, 153.  
 Tyranny, 157.  
 Tyrant, 146, 156.
- UNATTENDED, 119.  
 Understood relations, 142.  
 Unrough, 164.  
 Unshrinking station, 173.  
 Upon a thought, 139.  
 Uproar, 138.  
 Use, 96.  
 Utterance, to the, 131.
- VALOUR, 87.  
 Valued file, 132.  
 Vantage, 88, 105.  
 Vault, 123.  
*Verb omitted after will*, 128.  
*Verbs from nouns*, 126.  
 Vessel of peace, 131.  
 Visards, 134.  
 Visitings of nature, 103.
- WANT, 146.  
 Wanton, 100.  
 Warlike, 173.  
 Warranted quarrel, 159.  
 Was dead, 146.  
 Wassail, 110.  
 Watch, 114.  
 Watching, 163.  
 Water-rug, 131.  
 Way of life, 166.  
 We fail, 110.  
 Weal, 140.  
 Weigh'd, 158.  
 Weird sisters, 92.  
 Well at peace, 161.  
 Western Isles, 86.  
 What, 174.  
 Whereabout, 114.  
 Which, 87, 111.  
 While that, 134.  
 While then, 130.  
 Whiles, 101, 136.

Who, 132, 139, 160.  
Wholesome, 158.  
Will, 112.  
*Winds*, 92.  
Wink, 100.  
Wish, 173.  
Wit, 155.  
With, 130, 147, 155, 160.  
Withal, 94, 111, 157.  
Without all, 133.  
Worm, 139.

Worst, 132.  
Would; 109, 130.  
Wrack, 171.  
Writ, 173.  
Wrougs, 157.  
Wrought, 97, 111.  
  
YAWNING peal, 135.  
Yesty, 151.  
Yew, 150.  
Young in deed, 143.

# LONGMANS' ENGLISH CLASSICS

---

The prices named in the following lists are retail. Special terms for class introduction and discounts for regular supplies will be furnished to any teacher upon request.

- Books prescribed for 1899 Examinations, p. 3.
- Books prescribed for 1900, 1901 and 1902, p. 4.
- Other Volumes in the Series, p. 7.

## CONTRIBUTORS TO THE SERIES

Prof. BARRETT WENDELL, . . . . .	Harvard University
Prof. GEORGE PIERCE BAKER, . . . . .	Harvard University
Prof. WILLIAM LYON PHELPS, . . . . .	Yale University
Prof. ALBERT S. COOK, . . . . .	Yale University
Dr. CHARLES SEARS BALDWIN, . . . . .	Yale University
Prof. BLISS PERRY, . . . . .	Princeton University
Prof. BRANDER MATTHEWS, . . . . .	Columbia University
Prof. GEORGE EDWARD WOODBERRY, . . . . .	Columbia University
Prof. GEORGE R. CARPENTER, . . . . .	Columbia University
Mr. WILLIAM T. BREWSTER, . . . . .	Columbia University
Prof. FRED NEWTON SCOTT, . . . . .	University of Michigan
Prof. EDWARD EVERETT HALE, Jr., . . . . .	Union College
Prof. JOHN MATTHEWS MANLY, . . . . .	Brown University
Prof. WILLIAM P. TRENT, . . . . .	University of the South
Prof. CHARLES F. RICHARDSON, . . . . .	Dartmouth College
Prof. FRANCIS B. GUMMERE, . . . . .	Haverford College
Prof. ROBERT HERRICK, . . . . .	University of Chicago
Prof. ROBERT MORSS LOVETT, . . . . .	University of Chicago
Mr. HERBERT BATES, . . . . .	late of University of Nebraska
Prof. MARY A. JORDAN, . . . . .	Smith College
Rev. HUBER GRAY BUEHLER, . . . . .	Hotchkiss School
Mr. PERCIVAL CHUBB, . . . . .	Ethical Culture Schools, New York
Mr. JAMES GREENLEAF CROSWELL, . . . . .	Brearley School
Mr. WILSON FARRAND, . . . . .	Newark Academy, N. J.
Dr. D. O. S. LOWELL, . . . . .	Roxbury Latin School
Supt. WILLIAM H. MAXWELL, . . . . .	of Brooklyn
Mr. EDWIN L. MILLER, . . . . .	Englewood (Ill.) High School

*Books Prescribed for the 1899 Examinations*

## FOR READING

- COOPER'S THE LAST OF THE MOHICANS. Edited, with introduction and notes, by CHARLES F. RICHARDSON, Winkley Professor of the English Language and Literature in Dartmouth College. Cloth, 75 cents  
Boards, 50 cents
- DRYDEN'S PALAMON AND ARCITE. Edited, with introduction and notes, by WILLIAM TENNEY BREWSTER, A.M., Tutor in Rhetoric and English Composition in Columbia University. Cloth, 50 cents  
Boards, 35 cents
- THE SIR ROGER DE COVERLEY PAPERS, from "The Spectator." Edited, with introduction and notes, by D. O. S. LOWELL, A.M., of the Roxbury Latin School, Roxbury, Mass. With Portrait of Addison. Cloth, 60 cents  
Boards, 40 cents
- GOLDSMITH'S THE VICAR OF WAKEFIELD. Edited, with introduction and notes, by MARY A. JORDAN, A.M., Professor of Rhetoric and Old English in Smith College. With Portrait of Goldsmith. Cloth, 75 cents  
Boards, 50 cents
- COLERIDGE'S THE RIME OF THE ANCIENT MARINER. Edited, with introduction and notes, by HERBERT BATES, A.B., Instructor in English in the Manual Training High School, Brooklyn. With Portrait of Coleridge. Cloth, 45 cents  
Boards, 30 cents
- DE QUINCEY'S FLIGHT OF A TARTAR TRIBE. (REVOLT OF THE TARTARS.) Edited, with introduction and notes, by CHARLES SEARS BALDWIN, Ph.D., Assistant Professor of Rhetoric in Yale University. With Portrait of De Quincey. Cloth, 50 cents  
Boards, 35 cents
- POPE'S HOMER'S ILIAD. BOOKS I., VI., XXII., AND XXIV. Edited, with introduction and notes, by WILLIAM H. MAXWELL, A.M., Superintendent of Public Instruction, New York City, and PERCIVAL CHUBB, of the Ethical Culture Schools, New York City. With Portrait of Pope. Cloth, 60 cents  
Boards, 40 cents

## FOR STUDY

- SHAKSPERE'S MACBETH. Edited, with introduction and notes, by JOHN MATTHEWS MANLY, Ph.D., Professor of English in the University of Chicago. With Portrait. Cloth, 60 cents  
Boards, 40 cents
- MILTON'S PARADISE LOST. BOOKS I. AND II. Edited, with introduction and notes, by EDWARD EVERETT HALE, Jr., Ph.D., Professor of Rhetoric and Logic in Union College. With Portrait of Milton. Cloth, 50 cents  
Boards, 35 cents
- BURKE'S SPEECH ON CONCILIATION WITH AMERICA. Edited, with introduction and notes, by ALBERT S. COOK, Ph.D., L.H.D., Professor of the English Language and Literature in Yale University. With Portrait of Burke. Cloth, 50 cents  
Boards, 35 cents
- CARLYLE'S ESSAY ON BURNS. Edited, with introduction and notes, by WILSON FARRAND, A.M., Associate Principal of the Newark Academy, Newark, N. J. With Portrait of Burns. Cloth, 50 cents  
Boards, 35 cents

*Books Prescribed for the 1900 Examinations*

## FOR READING

- TENNYSON'S THE PRINCESS. Edited, with introduction and notes, by GEORGE EDWARD WOODBERRY, A.B., Professor of Literature in Columbia University. With Portrait of Tennyson. Cloth, 60 cents  
Boards, 40 cents
- SCOTT'S IVANHOE. Edited, with introduction and notes, by BLISS PERRY, A.M., Professor of Oratory and Æsthetic Criticism in Princeton University. With Portrait of Sir Walter Scott. Cloth, \$1.00  
Boards, 65 cents
- DE QUINCEY'S FLIGHT OF A TARTAR TRIBE. (REVOLT OF THE TARTARS.) Edited, with introduction and notes, by CHARLES SEARS BALDWIN, Ph.D., Assistant Professor of Rhetoric in Yale University. With Portrait of De Quincey. Cloth, 50 cents  
Boards, 35 cents
- POPE'S HOMER'S ILIAD. BOOKS I., VI., XXII., AND XXIV. Edited, with introduction and notes, by WILLIAM H. MAXWELL, A.M., Superintendent of Public Instruction, New York City, and PERCIVAL CHUBB, of the Ethical Culture Schools, New York City. With Portrait of Pope. Cloth, 60 cents  
Boards, 40 cents
- COOPER'S THE LAST OF THE MOHICANS. Edited, with introduction and notes, by CHARLES F. RICHARDSON, Winkley Professor of the English Language and Literature in Dartmouth College. Cloth, 75 cents  
Boards, 50 cents
- DRYDEN'S PALAMON AND ARCITE. Edited, with introduction and notes, by WILLIAM TENNEY BREWSTER, A.M., Tutor in Rhetoric and English Composition in Columbia University. Cloth, 50 cents  
Boards, 35 cents
- THE SIR ROGER DE COVERLEY PAPERS, from "The Spectator." Edited, with introduction and notes, by D. O. S. LOWELL, A.M., of the Roxbury Latin School, Roxbury, Mass. With Portrait of Addison. Cloth, 60 cents  
Boards, 40 cents
- GOLDSMITH'S THE VICAR OF WAKEFIELD. Edited, with introduction and notes, by MARY A. JORDAN, A.M., Professor of Rhetoric and Old English in Smith College. With Portrait of Goldsmith. Cloth, 75 cents  
Boards, 50 cents

## FOR STUDY

- MACAULAY'S ESSAYS ON MILTON AND ADDISON. Edited, with introduction and notes, by JAMES GREENLEAF CROSWELL, A.B., Head-master of the Brearley School, New York. With Portrait. Cloth, 75 cents  
Boards, 50 cents
- BURKE'S SPEECH ON CONCILIATION WITH AMERICA. Edited, with introduction and notes, by ALBERT S. COOK, Ph.D., L.H.D., Professor of the English Language and Literature in Yale University. With Portrait of Burke. Cloth, 50 cents  
Boards, 35 cents
- SHAKSPERE'S MACBETH. Edited, with introduction and notes, by JOHN MATTHEWS MANLY, Ph.D., Professor of English in the University of Chicago. With Portrait. Cloth, 60 cents  
Boards, 40 cents
- MILTON'S PARADISE LOST. BOOKS I. AND II. Edited, with introduction and notes, by EDWARD EVERETT HALE, Jr., Ph.D., Professor of Rhetoric and Logic in Union College. With Portrait of Milton. Cloth, 50 cents  
Boards, 35 cents



*Books Prescribed for the 1901 Examinations*

## FOR READING

- ✓ GEORGE ELIOT'S *SILAS MARNER*. Edited, with introduction and notes, by ROBERT HERRICK, A.B., Assistant Professor of Rhetoric in the University of Chicago. With Portrait of George Eliot. Cloth, 75 cents  
Boards, 50 cents
- ✓ SHAKSPERE'S *MERCHANT OF VENICE*. Edited, with introduction and notes, by FRANCIS B. GUMMERE, Ph.D., Professor of English in Haverford College; Member of the Conference on English of the National Committee of Ten. With Portrait. Cloth, 60 cents  
Boards, 40 cents
- POPE'S *HOMER'S ILIAD. BOOKS I., VI., XXII., AND XXIV.* Edited, with introduction and notes, by WILLIAM H. MAXWELL, A.M., Superintendent of Public Instruction, New York City, and PERCIVAL CHUBB, of the Ethical Culture Schools, New York City. With Portrait of Pope. Cloth, 60 cents  
Boards, 40 cents
- ✓ THE SIR ROGER DE COVERLEY PAPERS, from "The Spectator." Edited, with introduction and notes, by D. O. S. LOWELL, A.M., of the Roxbury Latin School, Roxbury, Mass. With Portrait of Addison. Cloth, 60 cents  
Boards, 40 cents
- GOLDSMITH'S *THE VICAR OF WAKEFIELD*. Edited, with introduction and notes, by MARY A. JORDAN, A.M., Professor of Rhetoric and Old English in Smith College. With Portrait of Goldsmith. Cloth, 75 cents  
Boards, 50 cents
- ✓ COLERIDGE'S *THE RIME OF THE ANCIENT MARINER*. Edited, with introduction and notes, by HERBERT BATES, A.B., Instructor in English in the Manual Training High School, Brooklyn. With Portrait of Coleridge. Cloth, 45 cents  
Boards, 30 cents
- TENNYSON'S *THE PRINCESS*. Edited, with introduction and notes, by GEORGE EDWARD WOODBERRY, A.B., Professor of Literature in Columbia University. With Portrait of Tennyson. Cloth, 60 cents  
Boards, 40 cents
- SCOTT'S *IVANHOE*. Edited, with introduction and notes, by BLISS PERRY, A.M., Professor of Oratory and Æsthetic Criticism in Princeton University. With Portrait of Sir Walter Scott. Cloth, \$1.00  
Boards, 65 cents
- ✓ COOPER'S *THE LAST OF THE MOHICANS*. Edited, with introduction and notes, by CHARLES F. RICHARDSON, Winkley Professor of the English Language and Literature in Dartmouth College. Cloth, 75 cents  
Boards, 50 cents

## FOR STUDY

- SHAKSPERE'S *MACBETH*. Edited, with introduction and notes, by JOHN MATTHEWS MANLY, Ph.D., Professor of English in the University of Chicago. With Portrait. Cloth, 60 cents  
Boards, 40 cents
- ✓ MILTON'S *L'ALLEGRO, IL PENSEROSO, COMUS AND LYCIDAS*. Edited, with introductions and notes, by WILLIAM P. TRENT, A.M., Professor of English in the University of the South. With Portrait of Milton. Cloth, 75 cents  
Boards, 50 cents
- BURKE'S *SPEECH ON CONCILIATION WITH AMERICA*. Edited, with introduction and notes, by ALBERT S. COOK, Ph.D., L.H.D., Professor of the English Language and Literature in Yale University. With Portrait of Burke. Cloth, 50 cents  
Boards, 35 cents
- MACAULAY'S *ESSAYS ON MILTON AND ADDISON*. Edited, with introduction and notes, by JAMES GREENLEAF CROSWELL, A.B., Head-master of the Brearley School, New York. With Portrait. Cloth, 75 cents  
Boards, 50 cents

*Books Prescribed for the 1902 Examinations*

## FOR READING

- POPE'S HOMER'S ILIAD. BOOKS I., VI., XXII., AND XXIV. Edited, with introduction and notes, by WILLIAM H. MAXWELL, A.M., Superintendent of Public Instruction, New York City, and PERCIVAL CHUBB, of the Ethical Culture Schools, New York City. With Portrait of Pope. Cloth, 60 cents  
Boards, 40 cents
- THE SIR ROGER DE COVERLEY PAPERS, from "The Spectator." Edited, with introduction and notes, by D. O. S. LOWELL, A.M., of the Roxbury Latin School, Roxbury, Mass. With Portrait of Addison. Cloth, 60 cents  
Boards, 40 cents
- COLERIDGE'S THE RIME OF THE ANCIENT MARINER. Edited, with introduction and notes, by HERBERT BATES, A.B., Instructor in English in the Manual Training High School, Brooklyn. With Portrait of Coleridge. Cloth, 45 cents  
Boards, 30 cents
- GEORGE ELIOT'S SILAS MARNER. Edited, with introduction and notes, by ROBERT HERRICK, A.B., Assistant Professor of Rhetoric in the University of Chicago. With Portrait of George Eliot. Cloth, 75 cents  
Boards, 50 cents
- SHAKSPERE'S MERCHANT OF VENICE. Edited, with introduction and notes, by FRANCIS B. GUMMERA, Ph.D., Professor of English in Haverford College; Member of the Conference on English of the National Committee of Ten. With Portrait. Cloth, 60 cents  
Boards, 40 cents
- TENNYSON'S THE PRINCESS. Edited, with introduction and notes, by GEORGE EDWARD WOODBERRY, A.B., Professor of Literature in Columbia University. With Portrait of Tennyson. Cloth, 60 cents  
Boards, 40 cents
- SCOTT'S IVANHOE. Edited, with introduction and notes, by BLISS PERRY, A.M., Professor of Oratory and Æsthetic Criticism in Princeton University. With Portrait of Sir Walter Scott. Cloth, \$1.00  
Boards, 65 cents
- COOPER'S THE LAST OF THE MOHICANS. Edited, with introduction and notes, by CHARLES F. RICHARDSON, Winkley Professor of the English Language and Literature in Dartmouth College. Cloth, 75 cents  
Boards, 50 cents
- GOLDSMITH'S THE VICAR OF WAKEFIELD. Edited, with introduction and notes, by MARY A. JORDAN, A.M., Professor of Rhetoric and Old English in Smith College. With Portrait of Goldsmith. Cloth, 75 cents  
Boards, 50 cents

## FOR STUDY

- SHAKSPERE'S MACBETH. Edited, with introduction and notes, by JOHN MATTHEWS MANLY, Ph.D., Professor of English in the University of Chicago. With Portrait. Cloth, 60 cents  
Boards, 40 cents
- BURKE'S SPEECH ON CONCILIATION WITH AMERICA. Edited, with introduction and notes, by ALBERT S. COOK, Ph.D., L.H.D., Professor of the English Language and Literature in Yale University. With Portrait of Burke. Cloth, 50 cents  
Boards, 35 cents
- MILTON'S L'ALLEGRO, IL PENSEROSO, COMUS, AND LYCIDAS. Edited, with introductions and notes, by WILLIAM P. TRENT, A.M., Professor of English in the University of the South. With Portrait of Milton. Cloth, 75 cents  
Boards, 50 cents
- MACAULAY'S ESSAYS ON MILTON AND ADDISON. Edited, with introduction and notes, by JAMES GREENLEAF CROSWELL, A.B., Head-master of the Brearley School, New York. With Portrait. Cloth, 75 cents  
Boards, 50 cents

*The following volumes of the series are also ready :*

- SOUTHEY'S LIFE OF NELSON. Edited, with introduction and notes, by EDWIN L. MILLER, A.M., of the Eglewood High School, Illinois. With Portrait of Nelson. 75 cents
- SCOTT'S WOODSTOCK. Edited, with introduction and notes, by BLISS PERRY, A.M., Professor of Oratory and Æsthetic Criticism in Princeton University. With Portrait of Sir Walter Scott. \$1.00
- MACAULAY'S ESSAY ON MILTON. Edited, with introduction and notes, by JAMES GREENLEAF CROSWELL, A.B., Head-master of the Brearley School, New York, formerly Assistant Professor of Greek in Harvard University. With Portrait of Macaulay. 60 cents
- SHAKSPERE'S A MIDSUMMER NIGHT'S DREAM. Edited, with introduction and notes, by GEORGE PIERCE BAKER, A.B., Assistant Professor of English in Harvard University. With Frontispiece, "Imitation of an Elizabethan Stage." 60 cents
- WEBSTER'S FIRST BUNKER HILL ORATION, together with other Addresses relating to the Revolution. Edited, with introduction and notes, by FRED NEWTON SCOTT, Ph.D., Junior Professor of Rhetoric in the University of Michigan. With Portrait of Daniel Webster. 60 cents
- SHAKSPERE'S AS YOU LIKE IT. With an introduction by BARRETT WENDELL, A.B., Professor of English in Harvard University, and notes by WILLIAM LYON PHELPS, Ph.D., Assistant Professor of English Literature in Yale University. Portrait. 60 cents
- DEFOE'S HISTORY OF THE PLAGUE IN LONDON. Edited, with introduction and notes, by Prof. G. R. CARPENTER, of Columbia University. With Portrait of Defoe. 75 cents
- IRVING'S TALES OF A TRAVELLER. With an introduction by BRANDER MATTHEWS, Professor of Literature in Columbia University, and explanatory notes by the general editor of the series. With Portrait of Irving. \$1.00
- SCOTT'S MARMION. Edited with introduction and notes, by ROBERT MORSS LOVETT, A.B., Assistant Professor of English in the University of Chicago. With Portrait of Sir Walter Scott. 75 cents
- ✓ MACAULAY'S LIFE OF SAMUEL JOHNSON. Edited, with introduction and notes, by the Rev. HUBER GRAY BUEHLER, of the Hotchkiss School, Lakeville, Conn. With Portrait of Johnson. 50 cents

---

"Differ as we may about the best way of teaching English literature we are likely to agree that this series is built in the main upon the right lines. It is unexceptionable in its outward form and habit. It gives us in every case a clearly printed text, sufficiently annotated, but not, as a rule, overweighted with pedantic comments; a biographical and critical introduction; a bibliography, through which the student can find his way to the literary and historical setting of the particular classic on which he is engaged; a chronological table and some hints to teachers—often of a most suggestive and helpful character. In every case we thus have a book edited according to an excellent general plan. . . ."—*The Educational Review.*

## COMMENTS ON THE SERIES

"These three books, then (*referring to the three Shakspeare Comedies of the Series*), as we reconsider them, are seen to have one admirable element; namely, ideas. A teacher, or any one else for that matter, who studies them, will get something new about the teaching of English. A good teacher will do better work with them, not only in these particular plays, but along the whole line, through a certain ferment of the imagination, a vitalization of thought, which comes to pass in studying these volumes. Such, indeed, is the main service rendered by this series as a whole. An examination of the . . . volumes already published impresses one strongly with a feeling of life and vigor . . . The work of the general editor is one of the strong points of the series, nowhere showing to better advantage than in his selection of responsible editors for the separate volumes. They are a very representative set of men—representative, that is, of the younger set of teachers of English Literature. The series as a whole has great pedagogic value for the English student. The Suggestions to Teachers, as developed by the different editors, would make an admirable comment on the report of the Conference on English to the Committee of Ten. One volume or another may not fall in very well with one's views, but when one considers them all, one cannot deny that they offer a very inspiring and suggestive display of scholarly work."—From the *Educational Review*, for April, 1897.

"I want to express my hearty appreciation of the labors of those who have compiled this excellent series, and of the publishers who have made it possible for high-school pupils to enter upon the study of Literature with so much enjoyment. Indeed, so helpful are the notes and suggestions that I have sometimes thought that a young person with this series in his possession could almost obtain a liberal education without the aid of a teacher."

—EDITH L. SWAIN, Laconia High School, Lakeport, N. H.

"I am not in the habit of writing testimonials, but a regard for the highest interests of our young people preparing for college work, makes it my duty to commend in unqualified terms your most excellent series of ENGLISH CLASSICS. Nothing has been left undone. The editor, the annotator, the printer, the binder, has each in turn shown himself master of his work. The books need only to be known to be used, and they must soon find a way into every secondary school whose instructors in English are real teachers, intelligent and up to date."

—A. F. NIGHTINGALE, Supt. of High Schools, Chicago.

"After comparison with others, I believe that your series is the most scholarly and at the same time the most teachable of any at present in the market."—JOHN MACDUFFIE, School for Girls, Springfield, Mass.

"The set which you are getting out is on the whole much superior to any with which I am familiar. I am delighted to think it is a possibility."—GEORGE D. KNIGHTS, English Master, The Hamilton School, Philadelphia.

"Of all the numerous editions which have been recently published, I consider yours the best that I have seen."

—ELMER JAMES BAILEY, State Normal School, New Paltz, N. Y.

"The series is a credit to American scholarship."

—MARTIN W. SAMPSON, Professor of English, University of Indiana.

"As a series the books have two strong points: there is a unity of method in editing that I have seen in no other series; the books are freer from objections in regard to the amount and kind of editing than any other series I know."

—BYRON GROCE, Master in English, Boston Latin School.

"With their clear type, good paper, sober and attractive binding—good enough for any library shelves—with their introductions, suggestions to teachers, and notes, I do not see how much more could be desired."—Prof. D. L. MAULSBY, Tufts College.

"Admirably adapted to accomplish what you intend—to interest young persons in thoughtful reading of noble literature. The help given seems just what is needed; its generosity is not of the sort to make the young student unable to help himself. I am greatly pleased with the plan and with its execution."—Prof. C. B. BRADLEY, University of California; Member of English Conference of the National Committee of Ten.

"The series is admirably planned, the 'Suggestions to Teachers' being a peculiarly valuable feature.

—Prof. KATHERINE LEE BATES, Wellesley College.

"The introductions, the suggestions to teachers, the chronological tables, and the notes are most admirable in design and execution. The editor-in-chief and his associates have rendered a distinct service to secondary schools."—CHARLES C. RAMSAY, Principal of Durfee High School, Fall River, Mass.

"It is the most attractive, most consistent, most practicable, and at the same time most scholarly series for college preparation, yet produced."—Principal GEORGE H. BROWNE, Cambridge Mass.

## COOPER'S 'LAST OF THE MOHICANS.'

"We have adopted the 'Last of the Mohicans' in one of our classes and find it an admirable edition in every particular."

—T. E. LYON, The Barnard School, N. Y.

"It is of the same high grade as the others of your 'English Classic Series' which we have introduced. We shall continue to use your books next year, in those classes preparing for the '98 and '99 examinations."

—DAVID ALLEN CENTER, Woodbridge School, N. Y. City.

## TENNYSON'S 'PRINCESS.'

"I am delighted with the 'Introduction' and 'Suggestions.' It is so comfortable to find an editor who does not ask us to spoil the delicate beauty of the poem by extreme analysis."

—Miss ELIZA F. HAMMOND, Leicester Academy, Leicester, Mass.

"The work maintains the high standard already attained throughout the entire series of 'English Classics.' These volumes have been used in Harvard School with excellent results, and I can assure the publishers that the English masters of the school heartily recommend the edition."

—FRANK POOLE JOHNSON, Harvard School, N. Y.

## 'MACBETH.'

"The editing of Macbeth is what one would expect from Prof. Manly, scholarly and literary. . . . Perhaps the most pleasing section of that portion of the book is concerned with 'sign-board criticism.' I think you are to be thanked as well as congratulated for the excellence of the series to which these books belong."

—Prof. ELMER WENTWORTH, Vassar College, Poughkeepsie, N. Y.

"Any pupil must become interested in the great dramatist who has such a pleasing text as is presented in your publication."

—Miss M. F. RICE, Robinson Seminary, Exeter, N. H.

"With accurate scholarship Dr. Manly seems to me to combine extraordinary good sense in his treatment of Shakspeare. I will introduce the volume to my colleagues and friends, as it seems to me the best guide to 'Macbeth.'"

—Prof. W. H. CARRUTH, University of Kansas, Lawrence, Kan.

"I think it is the best edition I have ever seen—certainly the best text-book. The 'Suggestions to Teachers' are admirable, and the notes are so full and clear as to enable the student to understand the subject thoroughly; and hence they excite interest and encourage him to the study of classic literature."

—J. T. MURFEE, Marion Military Inst., Marion, Ala.

## SCOTT'S 'MARMION.'

"I decided upon your Scott's 'Marmion' and Burke's 'Speech' for class use, as they are unquestionably the best editions of the series that I have seen."—EZRA LEHMAN, Cumberland Valley Normal School, Shippenburg, Pa.

"The notes . . . sensible and pertinent, not leading the young student into labyrinths of learned analysis, comparisons and quotations, but proving, as notes should be, a real aid, and not, as is too often the case with annotations of to-day, a cause for further perplexity."

—J. A. SHAW, The Highland Military Academy, Worcester, Mass.

## 'BURKE'S SPEECH.'

"The editorial work is worthy of the masterpiece of one of the greatest orators of all time. The introduction prepares the way by a most lucid statement of the history necessary to comprehend the points covered in this great oration. The clearness, the accuracy and fulness of the introductory investigations are followed by the oration itself, arranged in such a way as to make the mastery of its arguments easy, and their retention in the memory permanent. The notes, both explanatory of the allusions in the speech, and illustrative of its wonderful oratorical richness, give a unique value to this edition, and must greatly enhance the editor's reputation in a comparatively new field."

—JACOB COOPER, D.D., D.C.L., LL.D., Professor in Rutgers College.

"We are now using your Burke's 'Conciliation with America' with very great satisfaction."

—BYRON GROCE, Public Latin School, Boston, Mass.

## CARLYLE'S 'BURNS.'

"Permit me to express the pleasure I have found in reading your Farrand's edition of Carlyle's 'Burns.' It is a remarkable example of editing, exactly adapted to its purpose."

—ROBERT H. NICHOLS, Ph.D., The Hill School, Pottstown, Pa.

"Enough is given to make the study of Burns a delight to the right-minded pupil, and to open the door for the teacher into a new and broader appreciation of the two great Scotchmen."

—ALBERT EDWARD BAILEY, A.B., Worcester Academy, Worcester, Mass.

"It seems to me the edition of Carlyle's 'Burns,' edited by Mr. Farrand, is the best for school use. I am particularly pleased with the specimen topics for written exercises and examination papers."

—HELEN MARSHALL, Norwich Female Academy, Norwich, Conn.

"It pleases me decidedly better than any other edition that I have seen. The introduction is suggestive and the 'Notes' are what they profess to be—'explanatory.'"—CAROLINE CARPENTER, Lasell Seminary for Young Ladies, Auburndale, Mass.

## IRVING'S 'TALES OF A TRAVELLER.'

"I feel bound to say that, if the series of ENGLISH CLASSICS is carried out after the plan of this initial volume, it will contribute much toward making the study of literature a pure delight."

—Prof. A. G. NEWCOMER, Leland Stanford Jr. University.

"I have looked through the first volume of your ENGLISH CLASSICS, Irving's 'Tales of a Traveller,' and do not see how literature could be made more attractive to the secondary schools."—Prof. EDWARD A. ALLEN, University of Missouri; Member of the English Conference of the National Committee of Ten.

"I have received your Irving's 'Tales of a Traveller' and examined it with much pleasure. The helpful suggestions to teachers, the judicious notes, the careful editing, and the substantial binding make it the most desirable volume for class use on the subject, that has come to my notice."—EDWIN CORNELL, Principal of Central Valley Union School, N. Y.

## GEORGE ELIOT'S 'SILAS MARNER.'

"This book is really attractive and inviting. The introduction, particularly the suggestions to pupils and teachers, is a piece of real helpfulness and wisdom."

—D. E. BOWMAN, Principal of High School, Waterville, Me.

"The edition of 'Silas Marner' recently sent out by you leaves nothing undone. I find the book handsome, the notes sensible and clear. I'm glad to see a book so well adapted to High School needs, and I shall recommend it, without reserve, as a safe and clean book to put before our pupils."

—JAMES W. MCLANE, Central High School, Cleveland, O.

## SCOTT'S 'WOODSTOCK.'

"Scott's 'Woodstock,' edited by Professor Bliss Perry, deepens the impression made by the earlier numbers that this series, LONGMANS' ENGLISH CLASSICS, is one of unusual excellence in the editing, and will prove a valuable auxiliary in the reform of English teaching now generally in progress. . . . We have, in addition to the unabridged text of the novel, a careful editorial introduction; the author's introduction, preface and notes; a reprint of 'The Just Devil of Woodstock'; and such foot-notes as the student will need as he turns from page to page. Besides all this apparatus, many of the chapters have appended a few suggestive hints for character-study, collateral reading and discussions of the art of fiction. All this matter is so skillfully distributed that it does not weigh upon the conscience, and is not likely to make the



student forget that he is, after all, reading a novel chiefly for the pleasure it affords. The entire aim of this volume and its companions is literary rather than historical or linguistic, and in this fact their chief value is to be found." —*The Dial*.

"I heartily approve of the manner in which the editor's work has been done. This book, if properly used by the teacher and supplemented by the work so clearly suggested in the notes, may be made of great value to students, not only as literature but as affording opportunity for historical research and exercise in composition."

—LILLIAN G. KIMBALL, State Normal School, Oshkosh, Wis.

#### DEFOE'S 'HISTORY OF THE PLAGUE IN LONDON.'

"He gives an interesting biography of Defoe, an account of his works, a discussion of their ethical influence (including that of this 'somewhat sensational' novel), some suggestions to teachers and students, and a list of references for future study. This is all valuable and suggestive. The reader wishes that there were more of it. Indeed, the criticism I was about to offer on this series is perhaps their chief excellence. One wishes that the introductions were longer and more exhaustive. For, contrary to custom, as expressed in Gratiano's query, 'Who riseth from a feast with that keen appetite that he sits down?' the young student will doubtless finish these introductions hungering for more. And this, perhaps, was the editor's object in view, viz., that the introductory and explanatory matter should be suggestive and stimulating rather than complete and exhaustive!"—*Educational Review*.

"I have taken great pleasure in examining your edition of Defoe's 'Plague in London.' The introduction and notes are beyond reproach, and the binding and typography are ideal. The American school-boy is to be congratulated that he at length may study his English from books in so attractive a dress."—GEORGE N. MCKNIGHT, Instructor in English, Cornell University.

"I am greatly obliged to you for the copy of the 'Journal of the Plague.' I am particularly pleased with Professor Carpenter's introduction and his handling of the difficult points in Defoe's life."—HAMMOND LAMONT, A.B., Associate Professor of Composition and Rhetoric in Brown University.

#### MACAULAY'S 'ESSAY ON MILTON.'

"I have examined the Milton and am much pleased with it; it fully sustains the high standard of the other works of this series; the introduction, the suggestions to teachers, and the notes are admirable."

—WILLIAM NICHOLS, The Nichols School, Buffalo, N. Y.

"I have never seen notes on a text that were more admirable than these. They contain just the information proper to impart, and are unusually well expressed."

—CHARLES C. RAMSAY, Principal of Fall River High School.

#### COLERIDGE'S 'ANCIENT MARINER.'

"It is the best edition of the poem that I know of. The editor points out precisely the things that a class should observe; the questions are searching and suggestive; the notes lucid and literary."—Professor MARTIN W. SAMPSON, University of Indiana, Bloomington, Ind.

"If your series of ENGLISH CLASSICS is to be judged by this volume, I do not hesitate to pronounce it superior to any other with which I am familiar. Mr. Bates' edition is the best annotation of the 'Ancient Mariner' I have yet seen."

—L. L. RICE, Cumberland University, Lebanon, Tenn.

"I am especially pleased with the brevity, pointedness and suggestiveness of the notes."

—WILLIAM J. HARRINGTON, S. J., Detroit College, Detroit, Mich.

"Does more than any school edition we know, to help the young student to an appreciation of the poem."—*Journal of Pedagogy*.

#### MILTON'S 'L'ALLEGRO, IL PENSEROSO,' ETC.

"Professor Trent's sympathetic treatment on the literary side of the subject matter, makes the introductions and notes of more than usual interest and profit; and I think that it is just such editing as this that our younger students need in approaching the works of the great poets."

—J. RUSSELL HAYES, Assistant Professor of English, Swarthmore College, Pa.

"I have given this book a thorough class-room test and am much pleased with it. I would lay stress upon the fact that it gives the student accurate and judicious aid."

—Principal W. D. MOONEY, Franklin, Tenn.

#### SHAKSPERE'S 'MERCHANT OF VENICE.'

"The book . . . is a model of thorough scholarship."—Principal MARGARET J. EVANS, Carleton College, Northfield, Minn.

"Its superior point of excellence is, that it insists, in all proper places, upon finding out what the poet meant to say rather than what, in a hidden way, he intended to darkly hint. I know of no other edition that brings out this valuable 'point' so well."—Professor ENOCH PERRINE, A. M., Litt. D., Bucknell University, Lewisburg, Pa.

## SHAKSPERE'S 'AS YOU LIKE IT.'

"Professor Wendell's Introduction is written in a charming and interesting style and is marked by discriminating judgment and the presentation of just the facts needed for an intelligent study of the play. The same good sense also marks Professor Phelps' notes and comments."

—B. M. C. DURFEE, High School, Fall River, Mass.

## WEBSTER'S 'BUNKER HILL ORATION.'

"The introduction is very good, and the criticism of Webster's style is excellent."—*Boston Pilot*.

"We have seen no better school edition of this work, which is now included in the preparatory reading required by all the leading colleges of the country."—*The Critic*, New York.

## MACAULAY'S 'LIFE OF SAMUEL JOHNSON.'

"A remarkable school edition. I have seen nothing more satisfactory in the editing of any classic."

—JOHN C. GRANT, The Harvard School, Chicago.

"Of all the numerous editions which have been recently published I consider yours the best that I have seen. The entire make-up is unusually good, while the price is noticeably cheap."—Prof. ELMER JAMES BAILEY, State Normal School, New Paltz, N. Y.

## MILTON'S 'PARADISE LOST.'

"Allow me to say that Mr. Hale's essay is a creditable addition to the immense bulk now existing of writing on Miltonic themes."

—SAMUEL THURBER, Master in Girls' High School, Boston, Mass.

## DE QUINCEY'S 'REVOLT OF A TARTAR TRIBE.'

"I have gone over the Introduction and notes with great care and with yet greater pleasure. Dr. Baldwin shows the greatest felicity in the selection of matter and the deft expression of salient points in De Quincey's strange life and character."—M. H. TURK, Professor of English, Hobart College, Geneva, N. Y.

"The Suggestions for Teachers are likely to be of great value, not only because many teachers need assistance in such work, but also because they must tend to introduce the uniformity of method that is hardly less valuable than the uniformity of the courses themselves."

—*The Educational Review*, February, 1896.

It has been the aim of the publishers to secure editors of high reputation for scholarship, experience, and skill, and to provide a series thoroughly adapted, by uniformity of plan and thoroughness of execution, to present educational needs. The chief distinguishing features of the series are the following:

1. Each volume contains full "Suggestions for Teachers and Students," with bibliographies, and, in many cases, lists of topics recommended for further reading or study, subjects for themes and compositions, specimen examination papers, etc. It is therefore hoped that the series will contribute largely to the working out of sound methods in teaching English.

2. The works prescribed for *reading* are treated, in every case, as literature, not as texts for narrow linguistic study, and edited with a view to interesting the student in the book in question both in itself and as representative of a literary type or of a period of literature, and of leading him on to read other standard works of the same age or kind understandingly and appreciatively.

3. These editions are in every case specially prepared, and they represent original work of scholars and men of letters who are conversant with the topics of which they treat. Great care has been taken to ensure accuracy in the reproduction of the most authoritative text of each author.

4. Colleges and preparatory schools are both represented in the list of editors, and it is intended that the series shall exemplify the ripest methods of American scholars for the teaching of English—the result in some cases of years of actual experience in secondary school work, and, in others, the formulation of the experience acquired by professors who observe carefully the needs of students who present themselves for admission to college.

5. The volumes are uniform in size and style, are well printed and bound, and constitute a well-edited set of standard works, fit for permanent use and possession—a nucleus for a library of English literature.







